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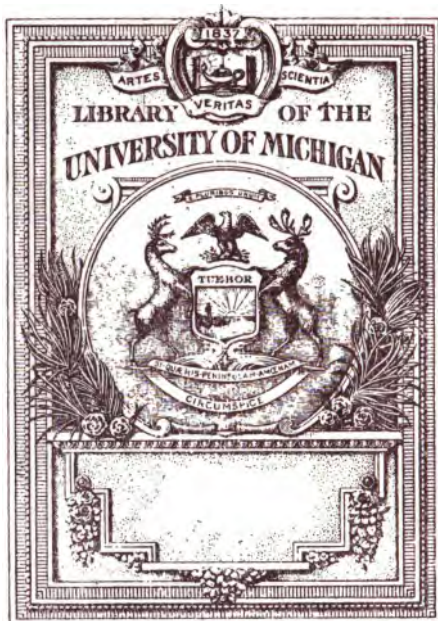
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**MAKING ADVERTISEMENTS
AND MAKING THEM PAY**

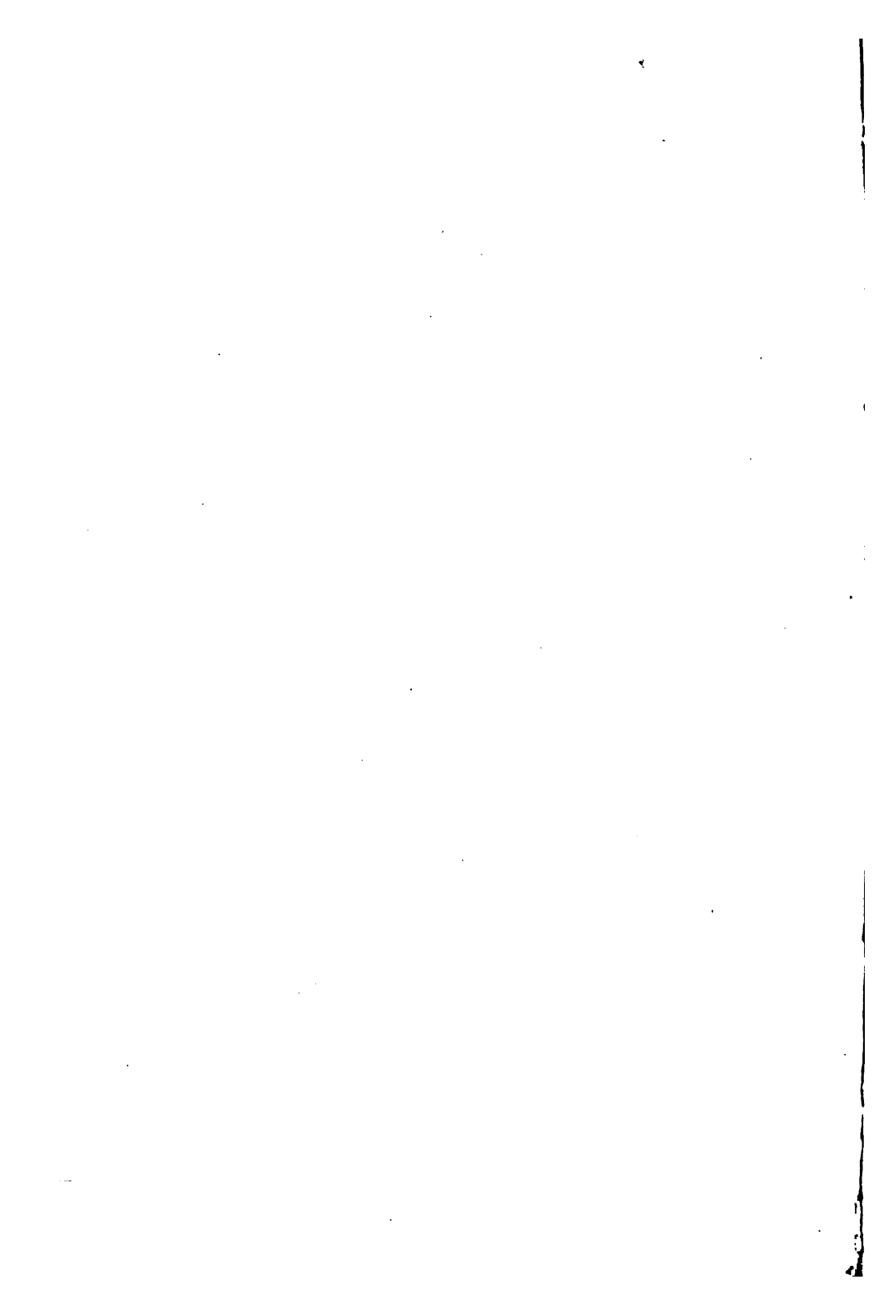


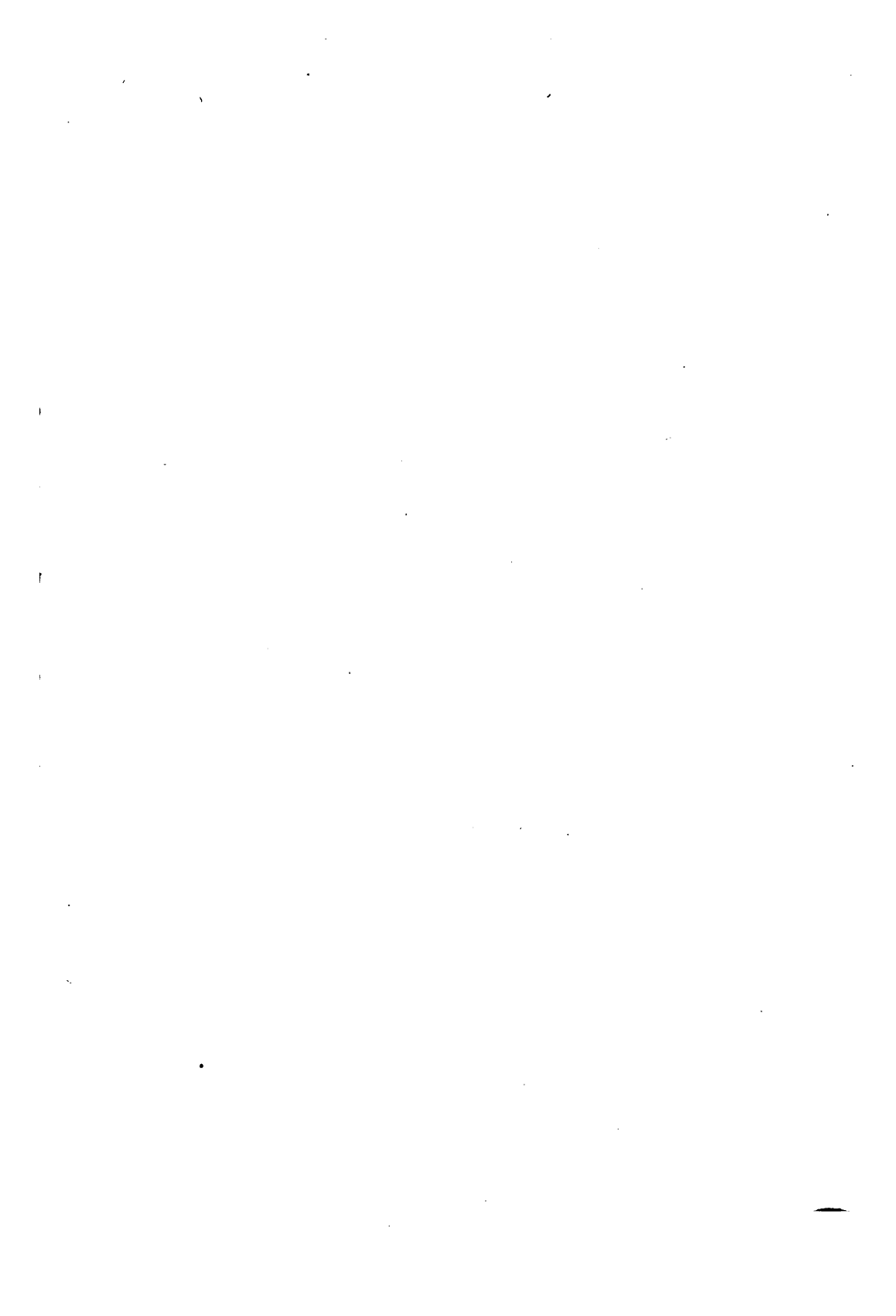
MAKING ~~UP~~ ~~THE~~ ~~BOOK~~
AND ~~THE~~ ~~BOOK~~ ~~THE~~ ~~BOOK~~



2

1





ADVERTISEMENT.

To all Gentlemen, Booksellers, and others.

*At the House with Stone-Steps and Sash-Windows,
in Hanover-Court, in Grape-Street, vulgarly
call'd Grub-Street,*

Liveth an AUTHOR,

WHO Writeth all manner of Books and Pamphlets, in Verse or Prose, at Reasonable Rates: And furnisheth, at a Minute's Warning, any Customer with Elegies, Pastorals, Epithalamiums, and Congratulatory Verses adapted to all manner of Persons and Professions, ready written, with Blanks to insert the Names of the Parties Address'd to.

He supplieth Gentlemen Bell-Men with Verses on all Occasions, at 12 *d.* the Dozen, or 10 *s.* the Gross; and teacheth them Accent and Pronunciation *gratis*.

He taketh any side of a Question, and writeth for or against, or both, if required.

He likewise draws up Advertisements, and asperges after the newest Method.

He writeth for those who cannot write themselves, yet are ambitious of being Authors; and will, if required, enter into Bonds never to own the Performance.

He transcribeth, *alias* transimigrapheth any Copy; and maketh many Titles to one Work, after the manner of the famous Mr. B— C—

N.B. *He is come down from the Garret to the first Floor, for the Convenience of his Customers.*

⚡ *Pray mistake not the House; because there are many Pretenders thereabouts.*

No Trust by Retale.

Was he the first advertising agent?

MAKING ADVERTISEMENTS

And Making Them Pay

BY
Roy S. ^{Charles} Durstine



NEW YORK
CHARLES SCRIBNER'S SONS

1920

1

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CHARLES SCRIBNER'S SONS

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CONTENTS

CHAPTER	PAGE
I. MAKING AN ADVERTISEMENT	I
II. WHICH COMES FIRST — COPY OR ILLUSTRATION?	17
III. GETTING OUT OF THE RUT	37
IV. ATMOSPHERE	65
V. SINCERITY	87
VI. COMMON SENSE	117
VII. THE GREAT MYSTERY—MERCHANDISING	131
VIII. LIFTING DEAD WEIGHT	155
IX. THE RIGHT WORD IN THE RIGHT PLACE	175
X. THE CAMPAIGN	197
XI. IDEAS ON IDEA ADVERTISING	219
XII. WHERE IS ADVERTISING GOING?	235

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I

MAKING AN ADVERTISEMENT



I

MAKING AN ADVERTISEMENT

ADVERTISING came into the world because men were too impatient to wait for Mrs. Jones to tell Mrs. Smith that Brown's pickles were good to eat. Brown discovered that he could tell two million Mrs. Smiths and Mrs. Joneses about his pickles and that he could sell a lot more pickles that way than by waiting for the news to leak out by itself.

"But," said Brown's partner, "I believe in word-of-mouth advertising."

"So do I," agreed Brown. "But it takes too long."

"What I mean is this," his partner went on. "If Mrs. Jones tells Mrs. Brown, she'll believe it. If we tell her, she'll think we are trying to put something over."

"That depends on how we tell her," said Brown.

"Well," said his partner doubtfully, "we might get my nephew to write some advertise-

ments for us. He's a clever boy. He used to write squibs for the high school paper."

"But what makes you think he can write advertisements?"

"He's no good at anything else."

"Say, listen!" Brown exclaimed. "There's more in this business of advertising than you think."

"Shucks! Stringing sentences together and maybe finding somebody to draw a picture."

"How do you suppose the pickle business looks from the outside? Putting young cucumbers together in a glass jar and finding somebody to buy them!"

"Oh, that's different," declared his partner.

"So is advertising! I'm going to find somebody who knows as much about making advertisements as we know about making pickles. And then I'm going to get him to tell Mrs. Smith about *our* pickles so naturally that she will think Mrs. Jones is doing the talking. I'm sick of waiting. These talks over the back fence are all very well, but Mrs. Jones and Mrs. Smith are too busy these days to devote much time to gossiping about our pickles. And, besides, there are too blamed many back fences!"

To judge by the looks of the magazines and newspapers, there must have been conversations of this sort in a great many factories in the past ten years.

Never was there a year in which so many people have said, "Oh, are you in the advertising business? That must be fascinating work!"

Bright-eyed young men and women come into advertising agencies with letters of introduction and say they want to go into advertising. Sometimes they want to work for nothing — "just to get started." Usually they call it a game — which it isn't.

When you ask why they have selected the advertising business, they usually have one or both of two reasons. First, it must be very interesting. They always have been students of advertising and they have written lots of advertisements themselves — just to compare with the ones in the magazines; the inference being that they liked their own much better.

Second, they understand that there is a great deal of money in advertising. When they are reminded that there is also a great deal of money in engineering and insurance and medicine and store-keeping and any other business or profes-

sion in which a person gets a thorough training and works hard, then it appears that the rewards in advertising apparently come more swiftly and with less effort.

More swiftly, perhaps. For, unfortunately the time has not yet arrived when a regular course in college is assumed to be preliminary to advertising as it is to medicine, the law and the ministry, and as it is coming to be to architecture and accounting. There are already a number of courses in advertising, ranking high in educational value, but too few aspirants take advantage of them. They prefer to go into advertising through the employees' entrance of an agency or of a manufacturer's advertising department. And though the entrance may be swift, progress is often too slow for lack of a grasp of what the business is all about.

But, however swiftly rewards may come, they do not arrive without effort. And if there is any purpose in this book it is merely to give some idea of what happens in advertising beside "stringing sentences together and finding somebody to draw a picture."

It is easy to understand the increased interest in advertising in the past few years. Never was



News

WHAT is news?

Some think news is just information about the outside world.

But advertising, too, is news.

It is information that may be of personal moment.

A paper without advertising is but half a newspaper.

Marshall Field & Company advertisements bear the value of news.

**MARSHALL FIELD
& COMPANY**

If you don't believe that people regard advertising as news, watch your wife read next Sunday's newspapers. The merchants of the country have come to realize that they must make their advertising as truthful and as interesting as any other part of the paper. For it is business news.

there a time when advertising has advertised advertising so effectively. The very volume of it has been insistent and impressive. People who never have spoken about it, who perhaps have not been conscious of advertising ever before in their lives, are commenting on the amount of advertising that comes to them with their reading matter. Today more and more people are admitting, though sometimes still reluctantly, that advertising has changed their habits.

A few years ago it was common to hear a man boast that advertising had never sold him anything. Inquiry probably would have developed that he was awakened by a Big Ben, shaved himself with a Gillette, brushed his teeth with a Prophylactic tooth brush, put on his B. V. D.'s, his Holeproofs, Regal shoes, E. & W. collar and Arrow shirt, and had Kellogg's corn flakes, Beechnut bacon, and Yuban coffee sweetened with Domino sugar, for breakfast. And then — but why pursue him further on his trade-marked way? Of course advertising never sold him anything!

The only man who can say that advertising doesn't sell him anything these days is one who shuts himself up in a cage in the heart of an

African jungle. And even he would probably find that most of his camping supplies were advertised products.

Advertising's part in the war has had much to do with the increased interest in it. People could look around them and see how they and their friends were eating less and saving more, changing their habits of working, buying, dressing, living and even thinking, all because of advertising. They became intimately acquainted with nations whose names weren't in the old geographies. America's provincialism was broken down.

At least three other factors, comparatively slight in themselves, perhaps, but forceful, have had a part in bringing advertising forward. Artists whose names are widely known as illustrators of stories and originators of magazine covers have been put to work by advertisers always seeking to improve their advertisements. People have recognized their work and have commented upon it. That has been a factor.

Then, advertising representatives have covered the field of manufactured products so intensively in the past few years that a very large number of business men have heard the story of

advertising applied to their own businesses, at first hand.

And a third factor, perhaps, has been the greater amount of advertising about advertising — campaigns in the leading newspapers by agencies who believe in it so much that they take their own medicine, and such broad-gauged, far-sighted campaigns as the publishers have sponsored.

But of course the greatest reason has been simply this: Industry has faced the problem of getting back to a peace basis as rapidly and economically as possible. Merchandise has been produced in greater volume than was ever dreamed. As a nation we have set for ourselves new standards of volume and quality in production. Trade channels half filled by the silt of war had to be dredged for the navigation of business. Advertising was the steam shovel.

Many trade-marks were kept before the public even when their owners had nothing to sell in wartime, and now the keen judgment of those who regarded advertising as insurance is being rewarded. But a greater number were allowed to drop out of sight. Dealers took up other

Where the word "Victrola" came from

The word "Victrola" was made up by combining a portion of the word Victor with a portion of the word "viola".

It was originated and *trade-marked* for the specific purpose of distinguishing products of the Victor Talking Machine Company.

The word "Victrola" is a trade-mark fully protected by registration in the United States Patent Office. Its use or application to other than Victor products is not only misleading, but it is against the law.

VICTROLA

REG. U. S. PAT. OFF.



Victor Talking Machine Company

Camden, New Jersey

The word Victrola is a name which the powerful advertising of F. Wallis Armstrong has made invulnerable.

lines. And the rush back to the good will of the trade and the public has been inevitable and the shortest cut has been — as it always will be — through advertising.

The man who makes a reliable product, who has an adequate sales force capable of putting his merchandise into the hands of dealers everywhere — such a man knows that his sale is not completed until he has made room on the retail merchants' shelves for more merchandise from the factory.

Eventually the public will buy a good product even without advertising. But most American business men are not content to wait. They prefer to invest their own money in telling the public why their merchandise is good. They know that if they tell their story simply, truthfully, naturally, they will do a much greater volume of business than they would if they kept quiet. And they know that their printed messages to the public are the most important phase of their public relations.

For no matter how smoothly their channels of distribution may be arranged, no matter how attractive their sales policy may be to retail merchants, if the public isn't interested and con-

vinced by their advertisements, their advertising falls short.

These are the really significant reasons for the increased volume of advertising. But there is another cause which has received attention out of all proportion to its actual importance, particularly from people who pride themselves on their own astuteness and are always quick to believe that somebody is trying to put something over. That is the idea that the gain is caused by the excess profits tax; that an advertiser prefers to put into advertising a great share of what he would otherwise have to pay in taxes.

No doubt there are advertisers who have been impelled by this motive, just as there are probably advertisers who have lavished unnecessary improvements upon their plants simply to get a run for their money.

But to say that the increase in advertising is caused by the tax alone is as absurd as it is unjust to the advertising business. The advertising man who would urge the tax as a reason for advertising would be in the position of the undertaker who urged a friend to smoke himself to death in order to collect enough coupons to get a coffin.

No doubt there will soon be advertisers who, either through their own mistaken ideas of economy or through unwise advice, will presently emerge from a headlong advertising campaign only to discover that advertising does not pay. They will be the ones who spent money for advertising without regard for the proper safeguards of production, distribution and marketing methods.

Yet even these advertisers will probably be forced to admit that even their extravagant and ungoverned way of advertising has left for them a residue of good will and enhanced respect which they have never felt before. And a certain number of these plungers will take a lesson from their experience; they will say to themselves that if such senseless advertising as they have used can prove its value, there must be something in it after all — something which they never suspected when they decided to have their fling and let the publisher pay the piper. In these cases, the net of an advertising debauch will be the creation of a few rational advertisers, after all.

There will be another worth while effect, too. Suppose, in a certain line of business, only one manufacturer takes the spendthrift attitude to-

ward advertising. When his competitors see that his advertising appropriation is suddenly expanding, they too will be apt to put on added pressure.

But not being the spendthrift type, they will increase more cautiously and with better judgment. So the effect will be that their advertising development will be quickened and they will be much further along the road to success than they would have been if their joy-riding competitor had not administered an artificial stimulus.

At its worst, therefore, this tax phase of advertising will unquestionably create many sound new advertisers who never would have known advertising's advantages if it had not been for this rapid though questionable introduction to it.

But it should be remembered that this whole discussion of the relation of the tax to advertising is almost entirely confined to the amateur advertiser and to those who are entirely unacquainted with the advertising business. Among ethical advertising men who are looking at business in terms of the future and at advertising as a constructive force, nothing could be more suicidal than recommending the unrestrained expenditure of large sums which could not pos-

sibly show a proper return. No matter what the original incentive, whether it is saving money or making sales or making good will, when his advertising appropriation is once spent an advertiser invariably looks around him and asks, "What did I get for my money?" And he is entitled to know and to have something to see.

Realizing this and appreciating, too, that the unwise spending of money under any pretext is opposed to the permanent good of advertising, the farsighted men of the business have consistently refused to help the tax-evader and have discouraged his destructive plans wherever opportunity offered.

II

**WHICH COMES FIRST—COPY
OR ILLUSTRATION?**

II

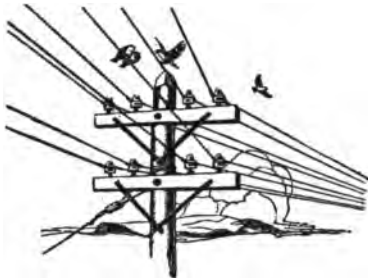
WHICH COMES FIRST—COPY OR ILLUSTRATION?

WHEN you see an advertisement in a magazine or newspaper, you see a finished product — like a building or a play. The better it is, the less it shows the preliminary steps involved in making it.

You have seen buildings which seemed to cry out that their builders changed their minds a dozen times in the course of construction. You have watched plays where the mechanism creaked so audibly that one of the characters might as well have said: "I know I'm acting contrary to all human standards, but the author can unravel the plot in no other way."

Similarly you have seen advertisements in which the picture, type and copy should have been granted an absolute divorce on the grounds of incompatibility.

As you go along the streets of a strange city you find yourself looking twice at certain buildings. After a winter's theatre-going you look



WIRE

The nation's business is transacted over millions of miles of wire. The New Jersey Zinc Company plays its part in maintaining this wonderful equipment, for it is New Jersey Zinc that protects these wires from rusting and breaking and prevents a prohibitive replacement cost.

This Zinc, (commercially called spelter), is but one of this company's many products. All are vitally essential to many of the nation's greatest industries.

The New Jersey Zinc Company by reason of the location of its zinc deposits, the quality of its ore, the modern equipment of its many plants, and the extent of its resources, can be depended upon for exceptional service and upvarying quality in every one of its products.

THE NEW JERSEY ZINC COMPANY, 55 Wall Street, New York
ESTABLISHED 1898

CHICAGO: Mineral Products Zinc Company, 1111 Marquette Building
Manufacturers of Zinc Oxide, Spelter, Spingolium, Lithopane, Sulphuric Acid,
Zinc Sulfate and Phosphate, Zinc Dust and Zinc Chloride

The world's standard for Zinc products



Zinc is a thing which the public never buys — consciously. Yet by selling the use of zinc in wire and paint and other finished products, a new appreciation of this metal has been built up by Calkins & Holden for the New Jersey Zinc Company. This is the highest type of "institutional" advertising. Compare it to the old kind which attempted to create an impression of stability and size by showing the chimneys of the plant and the whiskers of the founder.

back at certain plays with a wistful impression that you would like to see them again. You might find it difficult to explain just why. But occasionally you see a play or a building or an advertisement which is so well proportioned, so satisfying in design and mood and technique, so *right* in its completeness as a unit, that it fills your eye and warms your heart.

Clearly, since these are the objects of all advertisements, it may be useful to speculate over the ways that this unity can be obtained.

After the fire of London, when the task of rebuilding confronted the city, some one had the happy idea of permitting Sir Christopher Wren to take command of the situation. And even though not all of his plans were carried out, London is a unit as compared with, say, the cloak-and-suit school of architecture in the cross-streets of Manhattan just south of Fortieth and north of Twenty-third.

If one person can visualize an advertisement before a line of copy is written or drawn, a mighty step toward unity has been taken.

Many careful workmen among advertising men find that they get the best results if they can follow this course:

PREFERRED BY GENTLEMEN NOW AS THEN



"... In those days it was no uncommon sight to see the Statesmen, during a recess, discussing Ways and Means over their Virginia cigarettes."

These famous cigarettes have always been in demand. And fortunately for you, they're *not* imported. Their good Virginia tobacco is grown right here—it pays no import duty—all the value in "Richmond Straight Cuts" is in the cigarette, where it should be. If you don't know the old-time delicacy of good Virginia tobacco—you should try "Richmond Straight Cuts."

Richmond Straight Cut CIGARETTES *Plain or Cork Tip*

In Nest Boxes—Fifteen Cents

Also in attractive tins, 50 for 40 cents; 100 for 75 cents. Sent prepaid if your dealer cannot supply you.

Alfred Fisher REPRODUCED FROM N.S.A.
UNREPRODUCED FROM N.S.A.

Every element in this series was in character — copy, illustration, type and border. Even the captions carried out the quaintness of the whole effect. Courtland N. Smith, now of Joseph Richards Co., Inc., put thought into this series — and it was worth it.

After they have their material in hand, after the purpose of the advertisement has been settled, they carry the idea of it around in their minds for a few days without trying to crystallize it into a definite advertisement. Little by little it begins to take shape. Perhaps the headline comes first — a short line or a whole sentence. Then the spirit of the whole advertisement, the atmosphere of it, gradually visualizes itself — a strong, vigorous treatment or a clean-cut, comparatively light appearance.

Several arrangements suggest themselves immediately if the visualizer has a natural or a trained imagination. Usually a conscientious person isn't satisfied to stop at the first ideas that occur to him.

At this stage, still before anything has been written, it is often useful to sit down with pencil and paper and play with ideas. Even though he may not be able to draw at all, he can make miniature designs of pages which will convey, at least to himself, an idea of how several possibilities would work out.

By this time his plans begin to narrow down. He begins to see roughly how his advertisement will look. A definite conception of the layout

Richmond Straight Cut

CIGARETTES *Plain or Cork Tip*



... even the sophomores treated me with some respect when I produced the Virginia cigarettes which I'd brought up from Richmond."

That fine old Southern Aristocrat—"Richmond Straight Cuts." There's never been another cigarette quite like them. Their "bright" Virginia tobacco has a naturally refreshing flavor that makes even the best of Turkish cigarettes taste almost tame and characterless by contrast. You'll wish you'd tried them before.

Also packed in attractive tins, 50 for 40 cents; 100 for 75 cents. Sent prepaid if your dealer cannot supply you.

Alfred G. Smith

RICHMOND, VIRGINIA, U.S.A.
UNION TRADING COMPANY, INC.



15c

NOTE: Unlike Turkish tobacco, Virginia tobacco pays no import duty—all the value in Richmond Straight Cut cigarettes is in their choice Virginia tobacco.

PREFERRED by GENTLEMEN NOW as THEN

The picture belongs with the copy and the copy belongs with the type and all three belong to the product in these advertisements. Mr. Smith caught the spirit of the cigarettes and the advertiser had the good sense to let him express it.

is in his mind. Names of artists and recollections of their work will begin to occur to him. He will see just about how much he can write — whether he can develop his argument fully or must remember to hit out with short, strong sentences.

Some men's minds work in terms of layouts, some only in terms of copy — and some apparently do not work at all. But if the combination of layout and copy can progress together in this way the result will have a much greater chance of being a unit.

There is a famous magazine illustrator who laughs because people often ask him which come first — his pictures or the stories they illustrate. He patiently explains that there can't be any illustrations until there is something to illustrate. By the same token there can't be a picture for an advertisement until there is an advertisement that needs a picture.

The disadvantages of having the advertisement originate with a man who only writes copy or with a man who only makes layouts are manifest. And yet when you glance through the advertising pages you see that many advertisements are made in this one-handed way. That

is one reason that many of them have a splendid illustration, a good display of the name and trade-mark and about six times as much copy as anybody will read.

An art director has made a layout. In his design he has inserted a small block of horizontal lines on which he has lettered "Copy Here." Off in the other end of the office a copy man has received a requisition for seven or twelve advertisements. He has written them to suit his arguments. And then some poor typographer has to try to squeeze a three-hundred word prose-poem into a 3 x 2 space. Perhaps he may have the hardihood to send it back with a polite request to cut about half of the copy. Then the copy man either jumps up and down, and kicks the waste basket, or sends it back to be set in 8-point type, depending on the relative importance of the copy man and the type man.

Or, a copy man has worked out a series of advertisements, thinking only of his arguments and caring not at all about the layout. Eventually they arrive on the art director's desk crying to be illustrated. Perhaps they do not offer the slightest basis for illustration. He sees this at once, but he knows that if he says so, the copy

man is very likely to ask him where he ever got the idea that he knew anything about copy. So he falls back on the time-tried expedient of having Mrs. Housewife saying something to Mr. Dealer.

And in either case the typographer stands between two fires, vainly wishing that type were made of rubber instead of hard, remorseless metal.

Even if a maker of advertisements finds by experience that either the copy or layout side of his brain sags too much to permit his imagination to progress along parallel lines, at least he can call for help before it is too late. He can talk things over with a man who thinks in terms of layouts if his own mind runs to copy. He can ask his typographer how many words of a certain size type will comfortably fit into a given space. And then when the advertisement is complete its parts will look as if they were meant to belong together instead of being coerced by a perspiring compositor with strong wrists.

All this is not for purposes of art for art's sake. That, of course, is an excellent idea, for any conscientious workman prefers to do a workmanlike piece of work rather than a slovenly job.

But the primary object of this unity is to make the advertisement pay.

A well-proportioned, carefully-made advertisement pays better than a crowded, carelessly made advertisement just as a good piece of architecture appeals to ignorant and educated alike, just as a good play succeeds because it is well done.

This does not mean the meticulousness that seeks merely to produce a choice design. Some of the most exquisite pieces of type arrangement and design — exquisite as designs — will absolutely defy the most persistent efforts to read them. Those who feel or affect abandoned pleasure in viewing specimens of this work may gather around and sigh, if they will, like the disciples of the latest freak among painters. But next year there will be a new freak, and the type design made purely for its own sake does not come under the head of advertising.

Like everything else designed to be read, an advertisement is an intrusion. "You have been told, I daresay often enough," says Sir Arthur Quiller-Couch, "that the business of writing demands two — the author and the reader. Add to this what is equally obvious, that the obliga-



The World and His Wife



The World is hard to please—even harder than his wife. There are many things fashioned to gladden the heart of woman. Her clothes, her jewelry, all her personal possessions may be just as full of life and color as she desires.



The World does not fare so well. Each generation has decreed that his clothing must be increasingly sombre. His tastes, too, are more simple and his concrete wants are fewer. Display of any sort, is not considered "good form."



So when it comes to choosing a gift for the World, it is necessary to use much care. Let us help you with this gift problem. We have given a great deal of study to things we offer as suitable gifts for father, brother, and husband.



We have pipes, cigarette cases, and humidors for the smoker. Our sets of studs and sleeve links are full of quiet elegance. We have walking sticks and umbrellas imported from London. Watches of all the best American and foreign makes we will gladly regulate to keep perfect time for the owner.

Shreve, Crump and Low Company

Founded in 1900

Watches, Fine Clocks, Stationery, Traveling Requisites

147 Tremont Street

Boston, Massachusetts

© 1919, W. C. & L. Co.

Even the merchandise has been brought into harmony with the copy and the design in this admirable advertisement. By George Batten Co.

tion of courtesy rests first with the author, who invites the séance, and commonly charges for it. What follows, but that in speaking or writing we have an obligation to put ourselves into the hearer's or reader's place? It is his comfort, his convenience, we have to consult. To express ourselves is a very small part of the business; very small and almost unimportant as compared with impressing ourselves, the aim of the whole process being to persuade.

“ All reading demands an effort. The energy, the good-will which a reader brings to the book is, and must be, partly expended in the labor of reading, marking, learning, inwardly digesting what the author means. The more difficulties, then, we authors obtrude on him by obscure or careless writing, the more we blunt the edge of his attention; so that if only in our own interest — though I had rather keep it on the ground of courtesy — we should study to anticipate his comfort.”

Charging for the séance is only another way of saying that an advertisement exists to sell something. So obviously the process of intruding must be arranged as effectively as possible. And in this the two elements which can help most are the picture and the headline.

Possibly the best rule to follow in an illustration is to be sure that it tells a story. If the explanation can be thrown away it is a mighty good picture. But sometimes there is unfortunately no story to tell in the picture, if the artist can judge by the copy furnished to him. He is then in the position of the actor who was confronted with carrying out that famous stage direction in an eminent British playwright's drama — the one which says, "Enter in the manner of one who has just had a cup of tea."

So he does his best to decorate the advertisement instead of illustrating it. His decoration may be effective, but at best all it can hope to accomplish is to shout to the public: "Come and read this! I don't know what it's all about, but I'm here to catch your eye, so look this way!"

Or he may play safe and draw that picture of Mrs. Housewife and Mr. Dealer, or the crowd out at the country club, or the family at dinner, or the factory beside a winding river, or two men talking across a desk, or the bride doing her housework, or any other one of the good old dependable subjects that have advertised everything from food to fashion. If a picture is

going to tell a story, why not have it tell just one story instead of a whole news-stand?

Ordinarily a safe plan to follow in creating interest by an illustration is to show the product in action. The motor truck tire crunching through the mud and leaving the track of its tread was infinitely more interesting than a cold picture of a tire floating in space would have been. If you are selling aeroplanes, it's obvious that a picture of a plane leaving the ground, or making a flight or landing, would create more interest than a portrait of a stationary plane. In the same way it's more interesting to show a suite of furniture in a room, with pictures, hangings and ornaments, than to show merely a table and some chairs. If you are advertising a newspaper, show it being read by somebody. Every piece of merchandise is designed to fill a need. Show it on the job — in action — satisfying the need it comes to fill. It simply means making your product fit into the scheme of human events.

There is always something exciting about a piece of merchandise that lends itself to a central, individual idea. "See that hump?" made one hook-and-eye stand out above all others for



Symphony in B Quiet —

Some bright soul has called the typewriter **The Word Piano.**

The beauty of the Noiseless Typewriter is that it does its work —*pianissimo!*

You may have a full orchestra of Noiseless Typewriters in your office but they never disturb.

Quiet reigns supreme. The irritating brass-band-jazz fades into a lullaby. To install the Noiseless is like having the hurdy-gurdy move away from your window on a busy day.

*Ask for
Booklet and
Impressive
List of Users*

The NOISELESS TYPEWRITER

The Noiseless Typewriter Company, 253 Broadway, New York
'Phone *Barclay 8205

Business is a serious subject, and for that very reason the best way to talk about it is with a smile. It's the best way because most people don't do it. How much more interesting is this type of copy prepared by N. W. Ayer & Son than the conventional "Now listen, Mr. Purchasing Agent!"

a generation. Take the revolver that can be hammered without going off, the table varnish that thrives under a shower of boiling water, the motor car which has no gears to shift, the soap that lathers well in cold water, the cigarette that won't bite and the hack-saw that will, the mucilage that sticks and the motor-oil that doesn't — all these have succeeded in getting themselves associated with definite, individual ideas.

Then the way is opened for a good headline which can sum up the whole argument with interest, vividness and force. A poor one can be merely dull — or misleading, like the kind which says, "Columbus discovered America. Have you discovered this new oleomargarine?" If it fails to attract attention, or attracts it under false pretenses, the headline might better be left out.

The making of the advertisement which is to appear before the public is the most important thing in advertising because the advertisement is usually the only thing the public sees before it buys, and is always your surest way of conveying to your customers your own idea of your business as you know it.

Take the best trade investigation ever made.

Take the best window displays and the most carefully drilled lot of salesmen on earth, set the stage to perfection and then tell the consumer a dreary, commonplace story and what does he get out of it? A dreary, commonplace story. That's all he sees! You can't go to him and say, "Yes, but you ought to see how well we make our merchandise." What does he care? He's off buying that other product to which the advertising attracted him.

Make your trade plans right, of course. Set your house in order with your salesmen and your dealers. Let them all understand just how you plan to advertise and where they fit in. But before that and after that and all the time in between make sure that your consumer copy is so unified, so representative of you, and so sincere that it will surge back at you like a living thing.

III

GETTING OUT OF THE RUT

III

GETTING OUT OF THE RUT

ONE of the greatest shortcomings of today's advertising is its rubber-stampism. Too many advertisements are so commonplace that almost any name could be signed to them. More than that, in most cases it would not be necessary to limit the choice of signers to any single line of business.

"I want my advertising to reflect my company so exactly," says the advertiser, "that it will fit my company and no other."

And what does he get? Advertisements which look and sound so much like other advertisements, already appearing, that you could remove his name and substitute his competitor's without disturbing the effect a particle. Yes, you could even go into another industry without introducing a discordant note. Right here will come a protest from those who spend their days in the service of reflecting other men's businesses.

"That's all very well," they will exclaim, "but when there isn't a shred of individuality about a business, what are you going to do then?"

Well, advertising, despite its close relation to many kinds of business, is only one business, after all. And for the purposes of this discussion it is much more feasible to speak of individuality in advertising than to advance theories for individualities in all businesses. Without question it would be desirable to see every business house achieve a personality of its own. Most of them have one already if the search is carried deep enough. But to suggest ways of accomplishing this would be a reasonably large order. It's quite enough, here and now, to limit the discussion to advertising's ways of seeking out and expressing the individualities which already exist.

Is there any reason why nine out of ten jewelry establishments should have advertisements which are so alike in border, in design of type, in phrasing, that you could lay your hand over the signature and defy any one to tell you the name of the signer? Is there any reason for the pompous formula of so-called "institutional" advertising — the picture of the plant or of the

Li Hung Chang

Li Hung Chang declined to go to the races because he said it was already established that one horse could run faster than another. Why should a man look at machine-made clothes when he can be hand tailored for the same money?

MEN'S SUITS \$30 TO \$65
TOP COATS \$30 TO \$65
HAND-TAILORED AND READY



FIFTH AVENUE

Men's Clothing Shops, 8 West 38th Street
LOCATED ON STREET LEVEL

Another instance of the way that Frank Irving Fletcher constantly enriches his copy by introducing interesting gossip.

founder or both, at the top; the solemn and resonant paragraphs protesting of the house's virtue and long years of faithful service to the American people? Switch the signature and all these handsome tributes to themselves might be spoken equally well by makers of condensed milk or automobile tires or baked beans or paint or men's clothing or any other houses with long and honorable histories dating back to an incorporation prior to 1900.

No; the trouble is deeper-rooted than a firm's thoughtlessness in failing to provide itself with points of distinction. Suppose we construct a rubber-stamp piece of copy and then call in the house-wreckers:

Your grandmother
didn't know any better!

Think of the hours your grandmother used to waste in . . . ! She didn't know any other way. But you do.

You can be free, forever, free from the drudgery of Every day can be made longer. You can do your better than ever before and still have plenty of time for reading, calling, shopping and the movies.

The simple principle of this device permits you to do more with less effort in shorter time at lower



I know a banker— (purely in a social way.)

"JIM," he said to me the other day, "I'm really just as human as any other man but my profession calls for conservatism. People are nervous when it comes to entrusting their money to others and it gives them confidence to discover in us bankers a reverence for the hallowed customs of the past."

I had been trying to persuade him to give up his silver shaving mug and get radical in the privacy of his bathroom by trying Mennen Shaving Cream.

I met him again next day. "You win, Jim," he said. "I used Mennen's this morning. Never had such a shave in my life. My shaving mug now belongs to the janitor."

It's the first trial of Mennen's that startles you. After you have used it for a few months you forget the old fashioned soap with its thin, watery lather that used to drizzle off the end of your chin into the cuff of your pajamas and darken your whole outlook on life.

But the first Mennen shave is a revelation—a just a half inch of cream blossoms into billows of creamy lather as light and firm as beaten whites of eggs and full of moisture as a fog bank. You work this lather in *with the brush* for three minutes—and then—say, I never have found the words to express a man's emotion the first time he

draws a razor down through a mass of Mennen's lather. *The beard simply isn't there!*

Afterwards your face feels like that of a kid's who has just come out of the swimming hole—sort of bright and easy to twist into a smile.

Anyway, it wouldn't break you bankers to try a tube. Yours faithfully,

Jim Henry
Mennen Salesman



Jim Henry says:

"A lot of us smooth shaven young fellows could raise gray beards"

You could look through many magazines for many nights without finding another series of such persuasive, man-to-man, entertaining copy as Wilbur Corman and Jim Adams, between them, have created for Jim Henry.

cost. Your little girl can understand it; that's how simple it is! In thousands of homes children are now doing all the . . . better and more economically than their mothers did in the old, laborious way.

Send your name to us on a postcard and you will receive our newest booklet, "How to Make . . . a Pleasure," illustrated in four colors. Send today!

Here the dashes represent almost anything from baking to washing dishes, from sewing to cleaning. Change the gender and a word here and there, and you have an advertisement for any new office appliance. The form is chosen because housekeeping and office-keeping embrace nearly all of both sexes' waking hours.

It's all the fault of the outrageous person who first boiled down advertising to this formula: First, focus the attention; second, interest the reader; third, create a desire; fourth, show that you satisfy that desire; fifth, stimulate action.

There it all is, in the hideous piece of copy which we constructed. For easy reference the five steps have been taken paragraph by paragraph—one step to a paragraph.

And what do we get? Obviously, an advertisement which could be made to fit almost any product under the sun. Extreme? Don't you believe it. Turn to the advertising pages of the

nearest magazine or the advertising columns of the handiest newspaper.

A very amusing article called "Ready-Write Paragraphs, Inc." by P. K. Marsh appeared in *Printers' Ink* in the issue of October 23, 1919. The author calls it "a new service for over-worked or underpowered copy-carpenters" — and it certainly is. He says that his "reading of the more expensive of advertising pages disclosed a surprising condition — advertisement after advertisement could be applied to any type of merchandise merely by the simple expedient of changing the trade-name and signature.

"Instantly my agile mind leaped to the parallel — motion-studies in industrial production had led to a science of 'Efficiency,' and efficiency-experts are making fat fees from coast to coast. How? Largely by standardizing their findings.

"Then the same agile mind leaped again to a book I had once found in a second-hand book shop — 'The Ready Letter-Writer.'

"My idea was complete — sprung full-grown from the brain of Jove.

"All over the nation there are harassed copy-writers, advertising managers appointed by re-

lationship rather than by experience, and copy-cubs aspiring to loftier salaries — there stood my potential market, vast, receptive, unsated.”

For these harassed writers he purposed to issue ready-made paragraphs, suitable for use under practically all conditions. For example:

“ Paragraph 26 — ‘ The thousands of satisfied carpenters using . . . are their best indorsement.’

“ Note: — For carpenters substitute your particular type of purchaser. Though this may strike a novice in advertising as inconclusive in argument and highly sketchy in appeal, it is good copy because it cost the first user \$250 a word.

“ Paragraph 40 — ‘ Uninterrupted and economical performance is the direct result of high standard of manufacture and concentration upon one product for many years.’

“ Note: — A particularly choice paragraph for agency work as it applies to practically anything of a utilitarian nature. Caution — use a strong layout.

“ Paragraph 53 — ‘ . . . popularity is based not on any one quality, but on an all-round desirability which omits no essential of satisfaction.

The . . . itself pleases the eye; its performance and economy of operation confirm the good judgment of the purchaser.'

"Note:—No. 53 must be used with more caution than some of the others. 'Economy of operation' may, as needed, be replaced with 'unusual endurance,' 'dependable results' or other appealing generality."

But would he use his ready-made paragraphs to advertise his ready-made paragraphs? Not much! Here is the sort of copy he says he would use:

When Inspiration fails you, rely on R. W. P.

When your Esterbrook ceases brooking, when your Conklin fails to conk, that's when a fellow needs a friend.

When Jimmy-pipes are unavailing, when Camels flunk, when you haven't an idea worth its area in scratch-paper because you've written the whole darned subject dry—then you need R. W. P.

Why? Because, waiting for you in the R. W. P. binder is an ad already made, merely waiting for you to insert the name of your particular product.

And every R. W. P. ad is a good ad, sure to pass the copy-chief and the Big Man in your client's organization. How do we know? Because every ad has passed our unique sure-fire \$2,000 Test. There's not a dud in the whole arsenal. Get our special group offer for agency copy-departments.

More power to Mr. Marsh and to *Printers' Ink* whose editors have had the good sense to print many of his readable jolts to the complacent copy world!

The difficulty is that the person creating and authorizing advertisements is too often what H. L. Mencken calls "an absolutely typical American of the transition stage between Christian Endeavor and civilization."

Generically he is first of all a worshiper of property. He is awed in the presence of sales reports, or capitalizations running into eight figures. Acres of factory floor space make his eyes glisten.

Similarly, he venerates success for itself alone. Stories of young men who in seven years have gone from auditor to president — adult versions of the Pluck-and-Luck school of Frank Merriwell — warm his heart. He has little attention for the patient study and constant striving which achieved that success; he sees only the result. To him there is really no such thing as business democracy; it is an autocracy of earning power; you fawn upon those who make more than you do and bully those who make less. That's his code of business manners.



Yes, I'm a Nut

SOME people say I am a nut about making poster advertising pay better by making better posters.

All right. I am a nut.

But I am in pretty good company.

The record of the nut up to date runs high.

Archimedes was a nut, but you can't hoist a derrick to-day without Archie's help. He was the fellow who said: "Just give me standing room for my lever, and I'll pry up the universe."

Columbus was a nut. He went from capital to capital trying to find a king - sorry enough to back his plan for making the geography twice as big, and they joshed him.

Galileo was a nut, but they didn't josh him. When he said the world went round the sun, they tied him to a rack and tortured him until they made him take it back.

Newton was a nut. But we might not know yet what makes the apple fall if it wasn't for the Nut.

Watt was a nut and we have the steam-engine. Singer was a nut and we have the sewing-machine.

Morse was a nut and we have the telegraph. Fulton was a nut and we have the steamboat.

When the English people heard Stephenson's idea of a wagon on rails pushed by steam they laughed their heads off. But Stephenson kept on and now no one knows what McAdoo'll do next.

Everybody takes a Kodak with them because Eastman was a nut.

Duryea was a nut, and now the automobile industry is the third largest in the country.

Ford was a nut - and is yet.

So, if I am a nut, I am rather proud of it.

Don't think that I put myself in a line with these names. They are all big nuts - coconuts, at least - while I am only a pea-nut.

But I am just as much in earnest about my own particular nuttiness as they were.

I do believe that the use of color on billboards for advertising is in its infancy; that better action than have yet been used can make posters that will get over, make a greater impression and sell more goods.

I do believe that if I had a chance to talk to you, I might (mind you I only say "might") be able to suggest something better than you have said or are using.

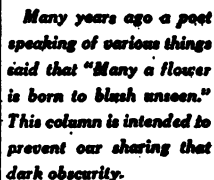
Anyway, I am always willing to put my time against yours to find out.

RUSLING WOOD



Earnest Elmo Calkins is also a nut. His particular type of nuttiness is that he is never willing to see an advertisement leave the office of Calkins & Holden until it is carefully designed, thoroughly written and capably illustrated.





He is ready to indorse What-Has-Been-Done and to question Anything-Different. His letters come to you "Dictated but Not Read." He has his secretary call you on the phone and keeps you waiting until he gets ready to talk.

If he is an advertiser his modesty about his concern takes the form of saying, "We think we have a rather unique organization here," meaning, of course, that there couldn't possibly be another organization so good.

He protests that he doesn't interfere with his company's advertising in any way but mentions casually that he "dashed off a little thing a year or so ago" which was used as a full page advertisement and "everybody said it was the best thing the house ever did."

Such a man can be prevailed upon to consent, with just the proper amount of reluctance, to sign his company's advertisements and presently he will honestly believe that he wrote them himself or, at the least, that he "wrote them in the rough and let somebody else whip them into shape." In color advertising he likes any color if it is red. He "doesn't know anything about art, but he knows what he likes."

Transplant that type of man to the advertis-

Who Discovered RICORO?

Told by a Theatrical Manager



**"..... Each puff deserves an encore—
and the price brings down the house"**

"A Dramatic Critic discovered the Ricoro cigar," said the Theatrical Manager—"and it was the best thing that bird ever did.

"It was on the opening night of 'The Music Master' when I spotted this fellow smoking in the wings. Before I recognized him I hissed, 'Hey, no smoking! Lay off that cigar!' and regretted my brusqueness as soon as I saw who he was.

"Later, I met him in the green room and apologized. 'No offense—no offense,' he laughed. 'I'm an inveterate smoker, and have a cigar going most of the time. Try one of 'em—see if you blame me!'

"I lighted up—and, Shades of Booth! It was some cigar! When he said it was a Ricoro, and that I could buy 'em for only 10 cents at any United Cigar Store, it was as pleasant a surprise as the two-column boost he gave the show next morning!"

Stoner or later you'll discover Ricoro —You'll be astounded at the quality of Ricoro. It is a beautifully made cigar of rich tropic fragrance and gentle mildness.

The popular prices of Ricoro are made possible because it is imported from Porto Rico duty free. A dozen sizes and shapes—8c to 3 for 50c. Sold only in United Cigar Stores—"Thank You!"



Invulnerable
Size, 10c
Box sizes: 10 for
\$1.00, 25 for \$2.50
11 other sizes
8c to 3 for 50c
Imported
from
Porto Rico

UNITED CIGAR STORES

Ricoro
the "Self-Made" Cigar

A striking copy idea, consistently carried out. Notice the way in which the theatre motif runs through the copy. In each advertisement of this series prepared by the Federal Advertising Agency, the choice of words was just as appropriate.

44

ing business and he becomes "a merchandising expert." He exerts pressure on prospects through bankers. He shakes hands at dinners, moving from table to table. He joins organizations. Mysteriously he speaks of problems. His customers are clients. When you phone to him he is always in a conference.

His assistants are pale reflections of himself and, since they commonly do most of his work while he pounds desks in offices, his assistants apply his ideas to the preparation of advertising.

Their minds run in the grooves already carved by others. They aren't taking any chances and they aren't going through any unnecessary motions. Apparently they believe that if you ring enough changes on the good old appeals and presentations you can take care of any advertising campaign ever started. So why waste energy and risk failure by seeking anything new?

A good illustration of those who are in the rut and those who get out of it is furnished by timeliness in advertising. To the bromides, timeliness merely means a chance to trail along with the thoughts which happen to be occupying public attention at the moment. To the sulphides,

it means an opportunity to do a striking thing in a striking way.

The rut-nestlers welcomed the word camouflage when it arrived from France — welcomed it, ran it into every possible piece of copy, twisted it this way and that, squeezed it into headlines, poured it into body text, and finally wore all the paint off. A little later they decided that every piece of copy ought to have a war angle and they showed snappy American officers packing their kits — officers with Sam Browne belts over the wrong shoulders, officers wearing campaign hats where tin hats would have been required, and officers wearing tin hats at the ports — always officers, always loading up their kits or getting advertised products in packages from home. One American manufacturer actually decided that just to be different he would show plain doughboys using his product, and the effect was so refreshing that he received a round-robin letter of appreciation signed by six doughboys in France.

Timeliness to many means copy planned according to the following illustrative formula: January — a naked little boy representing the New Year; February — Cupids, hearts and val-

A man starts in the whiskey business to-day. Offers ten year old whiskey to-morrow.

Where does he get it?

I give up. Out my way we can't live ten years over night. I am able to sell old whiskey because I have an old business.



McHenry

Founded 1812. Costs you no more.

If you find a dealer who doesn't keep **McHenry** please step softly: he'll be cross if you wake him up.



Founded 1812. Costs you no more.

Father Time is a partner in my business. He 'tends to the aging. Most folks use a printing press instead.



McHenry whiskey

Founded 1812. Costs you no more.



They say the good die young.

McHenry whiskey is very old and very good.

Mistake somewhere.

Founded 1812. Costs you no more.

These clever street car cards are by J. K. Fraser, the inventor of the famous Spotless Town series.

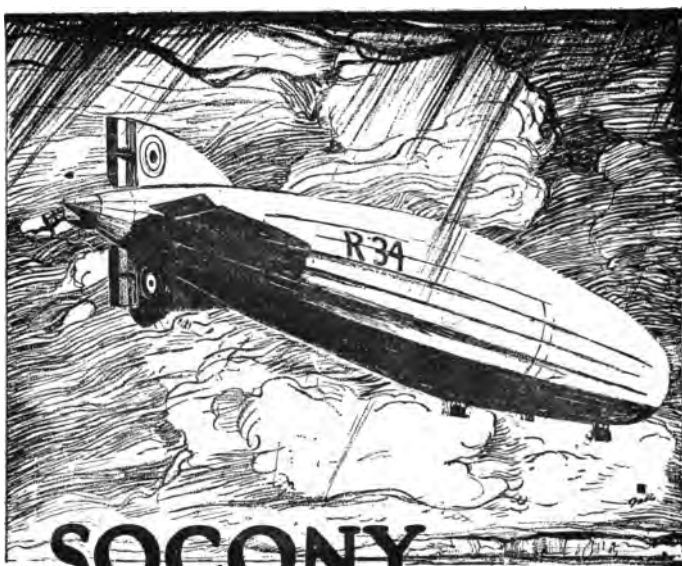
entines; March — St. Patrick and shamrocks; April — Easter lilies, Easter eggs and rabbits; May — either May-poles or the Decoration Day motif; June — the sweet girl graduate; July — Uncle Sam and firecrackers; August — sailing, seashore, vacations; September — back-to-school stuff; October — Hallowe'en, witches, Jack-o'-lanterns; November — turkeys; December — Santa Claus.

Watch the people who pride themselves on the seasonableness of their copy and see how many work these ideas into their pictures, their borders and even into the headlines and copy.

That isn't timeliness. That's getting your copy ideas from the almanac. Here are some instances of genuine timeliness, instances which smashed their way to public attention:

At one o'clock one morning last summer the British dirigible R-34 started on her homeward voyage. The New York papers on the morning of her safe arrival in England carried a full-page advertisement reproduced on the opposite page.

One day while the submarine war was still going on, the wireless brought word to New York that a passenger steamship had been sunk



SOCONY

took her home



The sign of a reliable dealer
and the world's best Gasoline

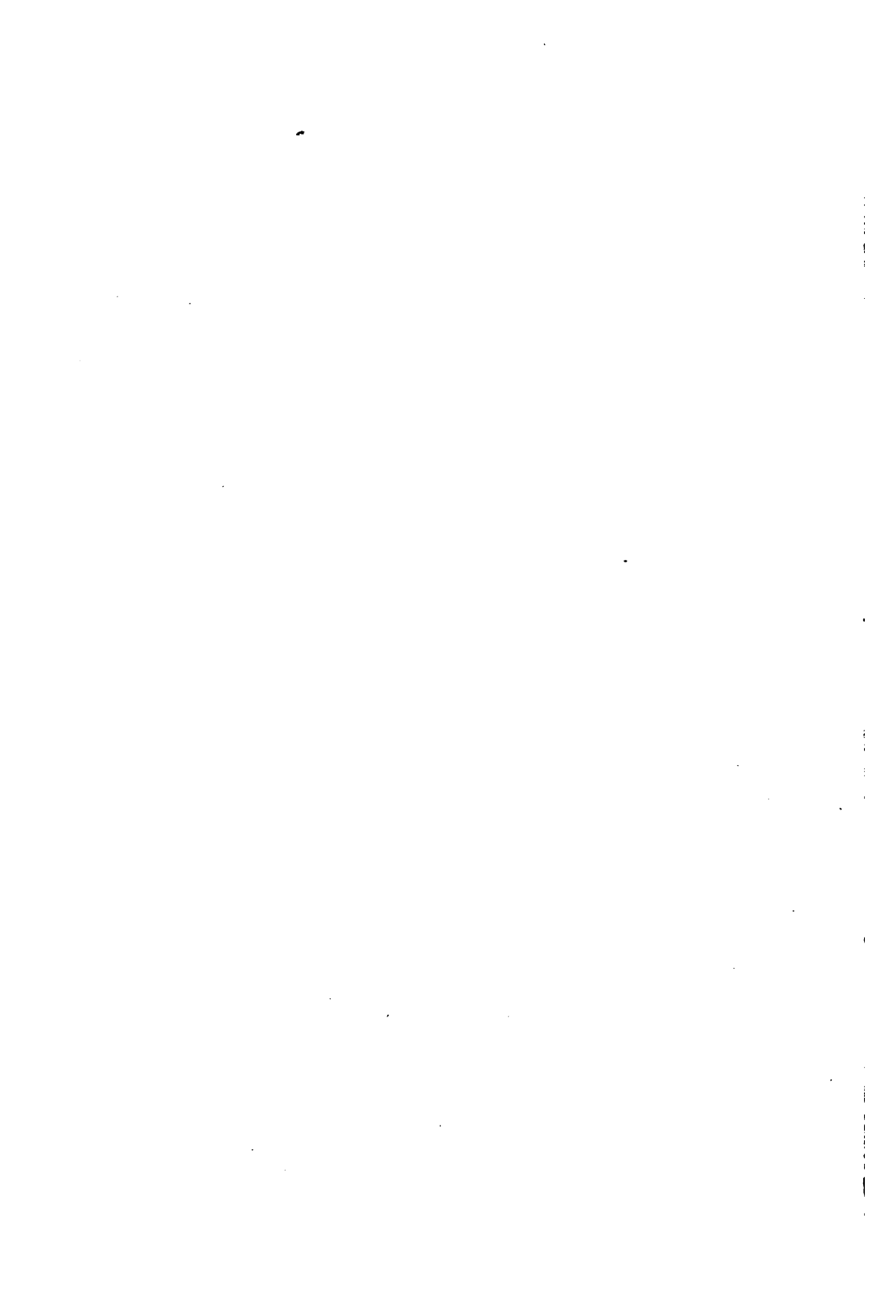
The fuel tanks of R-34 were filled with SoCony Aviation Gasoline on her trip home.

Quite naturally she made splendid time and her engines did all that was asked of them—driven by clean-burning, power-full SoCony Gasoline.

STANDARD OIL COMPANY OF NEW YORK

SOCONY GASOLINE

When the whole world was thinking about R-34, the McCann Company saw its legitimate opportunity to present the reliability of Socony Gasoline. It would be difficult to find a more apt example of the proper use of timeliness in advertising.



at sea. The next day the W. S. S. people published a full-page based on that event.

Going from the sublime to the ridiculous, a hat merchant on Forty-second street decided that his landlord's most recent raise in rent was one too many. He told the public all about it in a five-column advertisement the next day, saying that he preferred to sell hats at his regular price, and that he would continue to do so at his new address.

The same people who say that "advertising must be a fascinating game" are now beginning to add that they "understand it has been reduced to pretty much of a science."

Why, it hasn't begun! To be sure it has progressed further in ten years than in the preceding two decades and further in thirty years than in the preceding thirty centuries. But why?

Not because of anything done by the type of advertising man who is content to make his advertising like other advertising. For all of him, clothing advertising would still show men in plug hats and tail coats, men looking like villains in the ten-twenty-thirty melodramas. Patent medicine advertising would still go as universally unchallenged as it goes today in many otherwise respectable papers.

When Charles Austin Bates showed the advertising world that a mailing card could be covered with humor and salesmanship and humanity all at once; when Earnest Elmo Calkins and Ingalls Kimball proved that art and taste were as much at home in advertising as in galleries and libraries; when S. Wilbur Corman demonstrated that the language of everyday had more selling-power than stilted sentences; when Stanley Resor decided that an advertising page could be made as interesting as an editorial page; when J. K. Fraser found that people liked jingles which rhymed and scanned, and that a whole volume of argument could be condensed into a phrase on a street car card; when Richard H. Waldo proved on *Good Housekeeping* that a magazine could guarantee all merchandise advertised in its pages; and when Ogden Reid and G. V. Rogers gave him an opportunity to clean up the advertising ideas of New York by proving with the *New York Tribune* that the same principle could be applied by a newspaper —

These were a few of the moments when advertising took a leap forward and upward in this country. If these men had been afraid to recommend a new idea or if the people whose

P. P. C. **Printing Facts**

The paragraph you are now reading is not "justified." That is, it is set up just like typewriting with a "space" of equal width between all of the words. Each line starts all right at the left-hand edge, but ends where it will. Now, typesetting differs from typewriting in that the right-hand edge must be as straight as the left-hand edge. This result is achieved by inserting "spaces" of varying width between the words, and sometimes "letter-spacing" the words themselves. This is called "justification."

(Continued on Thursday)

PublishersPrintingCompany
209 West 25th Street
Telephone Chelsea 7840

P. P. C. **Printing Facts**

Type smaller than ten point should never be used for advertising literature. Then, too, this ten-point type should be leaded, as in the paragraph you are now reading.

Here we have eight point solid. Twice as many words can be set to the square inch in this size as in the ten point leaded, as shown above. Nine out of ten people will refuse to read an advertisement when it is set in type as hard to read as this.

When tempted to use a small-sized type it is always better to boil down the story to half of its original length and set it in ten point, leaded.

PublishersPrintingCompany
209 West 25th Street
Telephone Chelsea 7840

P. P. C. **Printing Facts**

(Continued from Tuesday)

Now this paragraph has been justified. The ragged edge at the right has disappeared. One of the tests of composition, whether by hand or machine, lies in the justification.

Sometimes you see too many words crowded into a line. This makes for difficult reading.

When there are too few words to a line, the spaces between the words are too conspicuous, and the result is distinctly unpleasant.

The skilful compositor is exceedingly particular about his justification, because this perhaps above all else makes for good or bad typography.

PublishersPrintingCompany
209 West 25th Street
Telephone Chelsea 7840

P. P. C. **Printing Facts**

Here is a good formula for those who use photo engravings:

Line cuts can be printed on any kind of printing paper.

Half-tones of 133 screen and 150 screen can be printed on coated paper.

Half-tones of 120 screen and 133 screen can be printed on super paper—or a good quality of English Finish Paper.

When in doubt always use the coarser screen—but not coarser than 120.

Do not try to print vignettes on uncoated paper.

PublishersPrintingCompany
209 West 25th Street
Telephone Chelsea 7840

Here is one firm that educates customers. Ralph I. Bartholomew is responsible for these fine examples of how to pick and then sell an audience.

advertising they were preparing had said, "Well, we've never done anything like that before," advertising would never have shown its amazing progress.

But it's only fairly well started. The biggest part of the job lies ahead. In his book, "Prejudices," H. L. Mencken says:

"Why do we Americans take off our hats when we meet a flapper on the street, and yet stand covered before a male of the highest eminence? A Continental would regard this last as boorish to the last degree; in greeting any equal or superior, male or female, actual or merely conventional, he lifts his head-piece. Why does it strike us as ludicrous to see a man in dress clothes before 6 p.m.? The Continental puts them on whenever he has a solemn visit to make, whether the hour be six or noon. Why do we regard it as indecent to tuck the napkin between the waistcoat buttons — or into the neck! — at meals? The Frenchman does it without thought of crime. So does the Italian. So does the German. All three are punctilious men — far more so, indeed, than we are. Why do we snicker at the man who wears a wedding ring? Most Continentals would stare askance at the husband who didn't. Why is it bad manners in Europe and America to ask a stranger his or her age, and a friendly attention in China? Why do we regard it as absurd to distinguish a woman by her husband's title — *e.g.* Mrs. Judge Jones, Mrs. Professor Smith? In Teutonic

and Scandinavian Europe the omission of the title would be looked upon as an affront."

And later in the same chapter:

"Why do otherwise sane men believe in spirits? What is the genesis of the American axiom that the fine arts are unmanly? What is the precise machinery of the process called falling in love? Why do people believe newspapers? . . . Let there be light!"

There are scores of questions which the advertising man wants answers for, as Mr. Mencken says:

"After all, not many of us care a hoot whether Sir Oliver Lodge and the Indian chief Wok-a-wok-a-mok are happy in heaven, for not many of us have any hope or desire to meet them there. Nor are we greatly excited by the discovery that, of twenty-five freshmen who are hit with clubs, $17\frac{3}{4}$ will say 'Ouch!' and $22\frac{1}{2}$ will say 'Damn!'; nor by a table showing that 38.2 per centum of all men accused of homicide confess when locked up with the carcasses of their victims, including 23.4 per centum who are innocent; nor by plans and specifications, by Cagliostro out of Lucrezia Borgia, for teaching poor, God-forsaken school children to write before they can read and to multiply before they can add; nor by endless disputes between half-witted pundits as to the precise difference between perception and cognition; nor by even longer feuds, between pundits even

crazier, over free will, the subconscious, the endoneurium, the functions of the corpora quadrigemina, and the meaning of dreams in which one is pursued by hyenas, process-servers or grass widows."

It's undoubtedly true that many of the same fundamentals underlie all branches of business and that advertising men are constantly encountering parallels between one man's puzzles and another's. The cry of "My business is different!" is still prevalent though it is on the wane. But there are hundreds of questions which advertising men want answered — advertising men who are not satisfied to shuffle the same old pack of ideas and deal to their customers from the same deck.

Why do all women respond to the style appeal? It's easy enough to say that it is their instinct to adorn themselves. Why is it? Because they want to attract the opposite sex? Why should they? In some races women do the wooing — even in this country among the cliff-dwellers of Arizona, if we are to believe those who have studied the tribe.

Why does the woman run the household expenditures in some homes and the man in others? Are those people right who tell us that nearly

90 per cent of purchases for the home are made by women? Have they studied enough homes? Perhaps they have, but have they?

Then why advertise to men at all? And yet every advertising man can remember successful advertising of this type in the so-called men's magazines. Is that because men's magazines are read by women?

Is there any such thing as a man's magazine or a woman's magazine? How distinct is the line between mass and class circulation? Can you say that this newspaper is read only by horny-handed sons of toil who get into subway expresses in their overalls? Can you say that that magazine is read only by those who eat hot-house grapes, drive racing cars, winter at Palm Beach, have nine servants and children who elope with chauffeurs and show girls?

You see low-priced merchandise selling out of the magazines whose contents are supposed to be a secret among Newport cottagers and diamond necklaces being profitably featured in newspapers read by stenographers. Nor has this condition been limited to the recent days when high wages have made the poor rich and the income tax has made the rich poor. A cer-

tain perfume advertiser has made a success of advertising to Fifth Avenue in order to sell Third Avenue.

Since all your friends tell you they never read long advertisements, who does?

You can still find people who are indignant because the flat magazines carry over their stories into the advertising pages and you can find just as many people who feel that the old standard magazine, with its advertising section at the back, seems small and cramped. Which size is better from an advertising viewpoint? Is it better to strike a reader when his mind is on a carried-over story and when you must pull his eye away from editorial matter or when he is frankly leafing over the advertising pages? Besides, how big is a page?

Is a reader who subscribes to a magazine a better prospect than one who buys it on a news-stand? What is the right proportion between subscriptions and news-stand sales?

You may argue that the subscriber is a better prospect because he has shown his interest by contracting for a whole year of the magazine at once or that the news-stand buyer is more valuable because he voluntarily makes the effort of



MY father has a motor-car
And mother too can steer it.
My sister owns a bicycle
But I may not go near it.

Upon a red velocipede
My brother rides about
And even baby has a cart
When nurse takes her out.

I am too big for go-carts, and
My mother says, too small
To have a tricycle like Nan's
Because I'd maybe fall.

So when I used to want to travel
Up or down the street
I almost always had to go
Just on my own feet.

But now I've something of my own
That takes me near or far,
I don't suppose you'd guess, but it's
A reg'lar Kiddie-Kar!

I had a fight with Bobby Lee
He'd always want to ride it
And took it almost every day
Until I had to hide it.

And then one time I just went up
And asked his daddy whether
He couldn't have one too, and now
We Kiddie-Kar together!

Be sure this mark
is on the seat.

KIDDIE-KAR, first built by a father for his own child, is not a grown-up's idea of what a child ought to like, but a simple conveyance which satisfies a natural instinct of the child. It fills a period not taken care of by any other vehicle.

It is perfectly safe, even for a baby one year old. It is close to the ground and almost impossible to tip over. There is nothing to punch fingers or tear clothes. No sharp corners, no splinters—every surface is sand-papered. No adjustments to get out of order. No paint to come off.

It is the only practical indoor-vehicle. It gives the child healthful exercise outdoors. It is used the whole year round.

Don't wait till Christmas. Get one for your child to ride these brisk October days. You will find Kiddie-Kar wherever juvenile vehicles are sold.

REAL KIDDIE-KARS ARE MADE ONLY BY WHITE

Made in five sizes

No. 1—for 1-2 years, \$1.25
No. 2—for 2-3 years, 2.00
No. 3—for 3-4 years, 2.50
No. 4—for 4-5 years, 3.00
No. 5—for over 5 years, 3.50
Highest rated of the Motorists

KIDDIE-KAR

MADE IN AMERICA FOR AMERICAN GIRLS AND BOYS

The only genuine KIDDIE-KAR is made by the H. C. White Company of North Berkeleyside, Va. The name KIDDIE-KAR is a registered trade mark, it is always on the seat. The KIDDIE-KAR is patented by four parents.

Jingles can rhyme and scan and you can pack a volume of selling talk into three short paragraphs—if you have Richard Walsh of Barrows & Richardson as your copy-writer.

going to the news-stand to get his copy. But the subscriber's interest may lag and he may leave next month's issue in its wrapper until some one starts a fire with it. And the news-stand buyer may forget to go to the stand next month. And there you are.

Why will a man unhesitatingly buy a cigar for another man when he would not think of selecting a box of cigarettes for the same man? Is it because the brand names of cigarettes have been impressed so much more generally and insistently than the brand names of cigars that individual tastes in cigarettes are more generally recognized? Or is it because the man who buys a cigar for a friend knows that his selection will be welcome since he usually pays more for it than he thinks his friend would venture to suggest?

Why will a certain piece of copy pull like a mule in a certain publication and curl up and die in another of the same type?

What is the mysterious driving force that gets into some campaigns of apparently mediocre merit and lifts them on to success without a second's hesitation? Is it timeliness, keeping just far enough ahead of popular desires, brains or

just luck? Every advertising man can remember campaigns in which the stage had been beautifully set, everything possible had been done — and nothing happened. Every advertising man can remember ill-fated campaigns in which everything went wrong from the start of preparation to the day the first advertisement appeared — and then suddenly it swept along serenely to success. There is something almost alive about a campaign at times — as elusive as a three-foot putt, as contagious as a saxophone obligato — as skittish as a village vamp.

IV
ATMOSPHERE

IV

ATMOSPHERE

YOU are walking along Fifth Avenue and your eye is attracted by a scarf in the window of a haberdasher's establishment. You enter the shop and are conscious of a number of sleek young men standing about.

One of them bows to you. You explain that you would like a closer look at those scarfs in the window, and you ask their price.

"They are twelve dollars, I believe," he replies, and his manner suggests that he disapproves of displaying merchandise so publicly. If it were left to him there would be no show windows to attract the idly curious like yourself.

"May I see one?" you ask. Another bow. He goes to the back of the shop and has a conference with an even more important personage. This man calls to some one answering to the name of Jenkins. Evidently Jenkins is the man who does the rough work around the place. He doesn't mind exposing himself to the public view

by inserting the upper half of his body into the show window.

Presently the scarf is laid before you. Clearly your request has put a considerable number of people to a great deal of trouble, so you examine this scarf with respect. It is a very presentable scarf. Its color is good and its texture is agreeable. But under ordinary circumstances you would hardly think that it represented twelve dollars. If you passed a man wearing that scarf on the Avenue you would not be likely to exclaim, "There goes a man wearing a scarf which cost twelve dollars!"

But with the sleek young man standing ready to have you prove yourself either a connoisseur or an impostor you shrivel into a coward.

"I'll take it," you murmur.

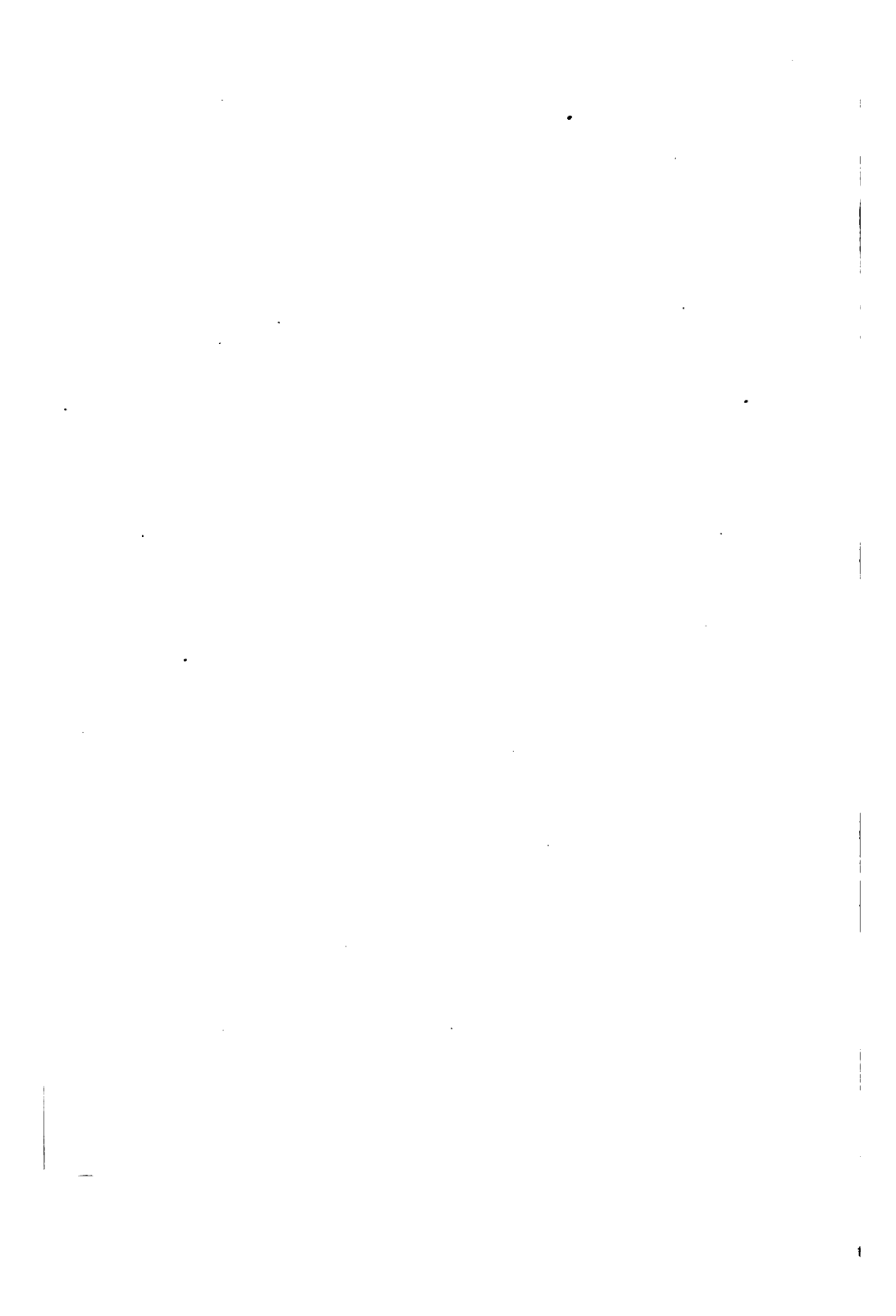
Atmosphere did it.

In one of the most exclusive suburbs of an Eastern city a carefully dressed young man walked briskly along an avenue of homes. From his crisp straw hat to his well polished cordovans he suggested just the right degree of smartness. He turned in at one of the most attractive homes, swinging his walking stick.

From an upper window a lady saw him ap-



One word is sometimes stronger than a volume. Joseph Husband of Husband & Thomas found several which he used one at a time in this powerful series.



proaching, heard him run up the steps, cross the veranda and ring the bell — two short rings, the summons of a busy man with no time to waste.

She reached the front hall just ahead of her maid. As she opened the door the young man made two gestures — one with his right hand and one with his left foot: he took off his hat and he stepped backward. Instinctively she opened the door even wider. He stepped inside.

Ten minutes later she smiled on him as he departed. And then, rather breathlessly she realized that she had committed herself to pay four dollars a year for a subscription to the fashion magazine which the young man represented.

Back in a sky scraper in New York sat a man in an expensive office. He could tell you why the lady herself had come downstairs to open the door. Atmosphere did it—the good clothes, the busy walk, the air of importance, and the right type of man. If she had seen a carelessly dressed man shuffling along the sidewalk, glancing hopefully at the second floor windows, she would have called to her maid to say that she wasn't at home and to tell that book agent not to come back.

The man in New York could tell you why she

unconsciously invited his representative to enter. Again, atmosphere — the courtesy of a lifted hat, the deference expressed in the backward step, disarming her instinct of self-protection. If he had taken a step forward she would have closed the door.

But for all these trifles the guiding genius in New York would take small credit compared to the idea to which he attributes the success of his salesmen's methods. That idea was the finishing touch. It was the walking stick.

He found that no matter how carefully he drilled his salesmen in their approach, no matter how well they were dressed nor how adroit they were in the blend of chivalry and firmness that makes a man successful in selling to women, the percentage of orders to calls was not satisfactory. Then he sent out for a dozen walking sticks. He paid four dollars apiece for them. And he will tell you that they were the best investment he ever made. They opened doors. They produced orders. They are now standard equipment — as vital as the hidden pocket that holds the prospectus without making the suit bulge.

The creation of atmosphere is even more important in advertising than in spoken salesman-

The Mark Cross advertising is notable for the element of "atmosphere" expressed by the trademark, the head line and the epigram and carried on through the entire layout.

ship. And there is no more vital phase of advertising than the study and practice of creating atmospheric effects.

If the three elements of an advertisement are the copy, the picture and the type, then the term which includes all three — the layout — is of first consequence in achieving atmosphere.

The looks of an advertisement are like the looks of a salesman. There was a day when merchants cared very little how their salespeople dressed and acted. Today there are fixed standards of clothes and manners.

Similarly, there was a time when mighty little thought was given to the choice and arrangement of type, to the balance of picture and print, to the illustrations, technique and the copy's character. But today it is realized that first impressions are even more vital in an advertisement than in the appointments of a shop.

A clever salesman can win you around even though you may be unfavorably impressed by his store, when you first enter it. But if an advertisement's appearance repels you, or even fails to attract you, the advertiser has lost his opportunity with you once and for all.

A famous merchant sums up the duties of his

advertisements in this order: Be seen, be read, be believed, be convincing.

If a manufacturer of wrenches were to choose a fastidious face of type, associate it with a dainty border and a delicate drawing, your first glance at his advertisement would say to you: "This must be an advertisement of a sachet powder."

And no matter how vigorous and man-to-man his argument might be, you would refuse to believe that it was selling wrenches. And you would be right; it wouldn't sell them.

Every business, no matter how young or how old, has a personality. To catch the spirit of that personality and to reflect it in words and type and picture is the job of every advertisement.

If a man is selling an automobile costing several thousands of dollars, he refuses to admit that his car has anything so plebeian as an engine. He emphasizes the little comforts of upholstery and fixtures. He gets you into a luxurious frame of mind when you see his advertisement just as he does when you enter his salesroom.

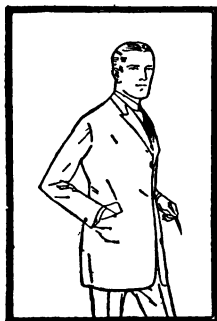
In his advertising he does it by using color pages in the magazines where he shows you the

exquisite work of the best available artists. His car is incidental. The foreground, peopled by the idle rich, may be a club window or a country club lawn or a famous church.

His message may be confined to a dozen words or even no words at all — just atmosphere.

He is not like the merchant who must go into details by telling you whether a bookcase will fill a certain space in your library, how a new article of office equipment will simplify your organization's routine, or whether a new kitchen device is simple enough to be mastered by a somewhat skeptical Finn. He needn't even mention the price. Even King Richard III said, "My Kingdom for a horse!" — which is probably the highest price on record for one good dependable steed. But the maker of high quality motor cars flatters you by taking it for granted that a question of a few hundreds this way or that will make no difference to you, just as he asks you to take it for granted that he has put under the hood an engine that will run.

There is an old saying in advertising — that nothing can be said about a 25-cent cigar which has not already been said about a 5-cent cigar. If you descend to superlatives in selling a prod-



FLANNEL

*IT IS THE PRIVILEGE OF FINCHLEY TO
ANNOUNCE THAT A LIMITED NUMBER
OF SUITS HAVE BEEN DEVELOPED IN
FLANNEL OF THE TONE AND DISTINC-
TION WHICH ONE IS INCLINED TO ASSO-
CIATE WITH ENGLISH GARMENTS DE-
VOTED TO LOUNGE AND COUNTRY USAGE.*

*CUSTOM FINISH WITHOUT
THE ANNOYANCE OF A TRY-ON*

*READY-TO-PUT ON
TAILORED AT FASHION PARK*

Style Brochure mailed on request

FINCHLEY
5 West 46th. Street
NEW YORK

*An extraordinary instance of the way that words can create a picture.
Robert Mears, Jr., has made the Finchley advertising look like fashion and
sound like fashion.*


uct of real quality, you find that the maker of inferior merchandise has been there first. So the strongest way you can convey an impression of supreme merit is by inference — by atmosphere. The man whose merchandise falls in the class below yours may employ many of the devices of design which you also use, but he doesn't dare give as little information.

But atmosphere is not confined to those who buy the art work of the Michael Angelos of our time. Atmosphere is not merely a question of a four-page color-insert describing and picturing the beauty of a pipe organ in the home of a millionaire.

Obviously the test of good advertising, from the standpoint of atmosphere, is whether it is in character with the product which it seeks to sell.

Atmosphere can be employed in selling perfume or china or rugs or kitchen sinks or vacuum cleaners or fountain pens or hosiery or collars or magazines or refrigerators or candy or prohibition drinks — anything that people want. By the endless combination of blocks of type, white space, appropriate pictures and borders, it is possible to convey to the reader at a glance

A \$10,000 Mistake

 CLIENT for whom we had copied a necklace of Oriental Pearls, seeing both necklaces before her, said: Well, the resemblance is remarkable, but this is mine!

Then she picked up ours!

T É C L A

398 Fifth Avenue, New York
10 Rue de la Paix, Paris

In his copy for Têcla Pearls, Frank Irving Fletcher has actually put the burden of proof on the oyster.

as accurate an impression of the product's character as he could get from a five-minute selling talk by an expert salesman. Advertising's necessity has been the mother of its invention; if it has only the flash of an eye in which to create its atmosphere it will do it in that instant — if it is good advertising.

There are some people, of course, who want you to give them artichokes instead of cabbage and want it publicly announced that they are getting artichokes. Secretly they may prefer cabbage, but they like to have people think that they wear gardenias to business. Those people keep in mind constantly what the neighbors say. They like the idea of getting away with something. They will reject a good piece of merchandise for a poorer one if the poorer one has points of resemblance to a much higher priced piece of merchandise. There are several examples of this in the motor car world.

But society advertising which talks like a middle-class Londoner fools very few people. In America handkerchiefs are still worn in pockets. Perhaps you smiled at the story of the Western miner who, in despair at the Waldorf menu, ordered fifty dollars' worth of ham-and-

eggs, but in your heart you admired him. The only way for a rough diamond to seem real with real people is to be rough.

He wanted to buy his ham-and-eggs at the place where he understood they sold the best ham and the best eggs. Merchants realized this human trait. A certain concern once advertised a \$350 watch. Only a half dozen of them were made. They weren't intended to sell. But the fact that this company could make a watch worth \$350 sold hundreds of \$35 watches. A well-known hat concern advertised a \$25 felt hat — not because it would be bought but because it would make its \$5 hats seem much more valuable.

In selling to the masses, Marshall Field & Co. recognize this, as you will see from this article appearing in *Printers' Ink*:

"To get atmosphere and contrast, Marshall Field & Co. give prominent display to expensive articles taking valuable space which would sell directly much greater quantities of popular merchandise.

"That is why we displayed, in our most valuable window during the last August fur sale a \$7500 Hudson sable coat; that is why we have

displayed and sold men's cravats as high as \$10; \$4000 bedroom sets, \$4500 dining room sets, \$10,000 rugs, a \$25,000 painting, \$2400 Cheney phonographs, \$85 ready-to-wear suits for men, \$25 hats for men, \$35,000 pearl necklaces, china service plates at \$3000 a dozen. People reason that if a store carries merchandise like this the proportionate quality must exist in lower priced articles.

"Manufacturers and retailers of quality merchandise with an appeal to a limited market are often confronted with the problem of how far they can go in their 'Classy' class appeal. They are afraid of shooting over the heads of their audiences.

"The success of Ivory Soap, Lux, Community Silver, Arrow Collars and other marketers of low-priced merchandise in creating, by advertising, an atmosphere of 'class' we find paralleled in our own store. We couldn't get the volume we do entirely on 'class' merchandise. Conversely, we couldn't get the desirable 'bread and butter' business without the influence of the 'class.' In other words, Mrs. Jones likes to trade where Mrs. Lake-Shore-Drive buys, and Mrs. Lake-Shore-Drive comes here because she



VANITY FAIR

Not just another magazine.
But a new, lively and altogether
different kind of magazine.

SOCIETY-SPORTS-FINE ARTS-MUSIC-BOOKS
All better class material.
25 cents a copy.



if
—you are interested in Sports, in movies, and
horses, and dogs, and newspapers, and tennis, and
outdoor sports generally—
—if you enjoy the Theatre and the Opera—
—if you like the kind of good books, society and
news, and the current literature in England and
Scotland—
—and Fashion of the kind our boys use! on the
Rue de la Paix and Fifth Avenue—
VANITY FAIR
All better class material.
Twenty-five cents a copy.



"I like it immensely.
Vanity Fair has a flavor
all its own—it always
surprises, amuses and
enchants me."
Sara B. Campbell

"You have made an in-
comparably attractive
magazine. I have yet
to miss a page of any
number."
Condé Nast

VANITY FAIR

ALL BETTER CLASS NEWSTANDS
10 CENTS A COPY

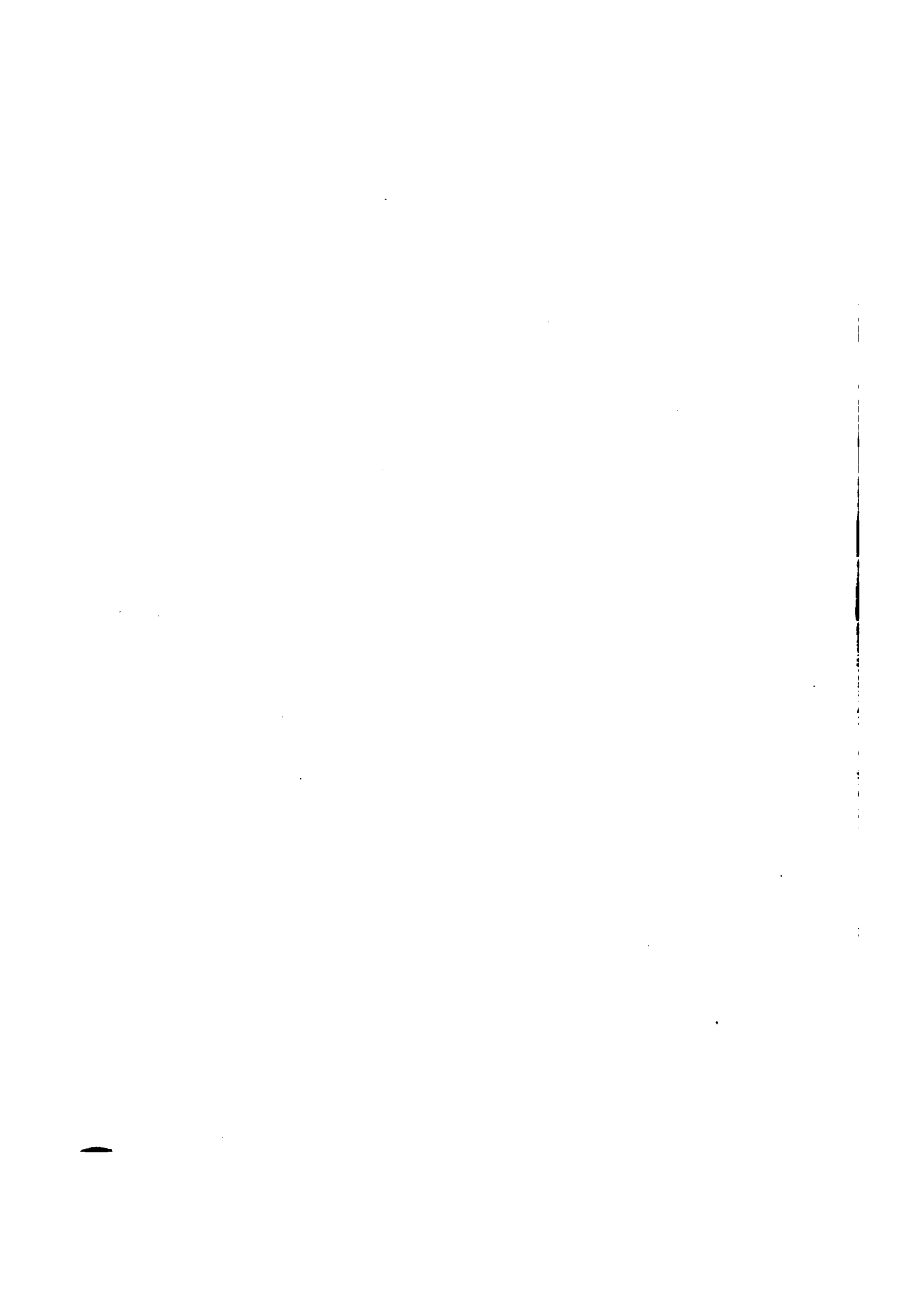


A magazine that insures
you against dullness
boredom and old age

VANITY FAIR

At better class newsstanders Look for this April cover

The sprightly and appropriate advertising of the *Nast Publications* is chiefly the result of a fortunate conspiracy between Heyworth Campbell and Sara Birchall, with the ever-present influence of Condé Nast's own personality.



gets merchandise which is in many cases better than that produced elsewhere, plus 'Field Service.' "

The people who most thoroughly realize the importance of atmosphere in advertisements are those who are selling high-priced merchandise. To them "atmosphere" means only "refined atmosphere" just as to them the word "quality" means only "high quality." In a play about life in the slums, the atmosphere may be squalid. And if you ask a wrong-headed salesman about his competitor's goods you will find that quality may be poor. But sellers of high-priced merchandise look only at the bright side when they speak of atmosphere and quality.

So they have devised a technique of their own in copy, picture and type. To many people it is, just as it probably always will be, incomprehensible, especially in pictures.

Why, they ask, should we have this race of flat-chested young men with vacant stares, whose chins are too small and hats are too large? Why should they prowl their way through the pages of magazines and newspapers, driving their motor-cars, smoking their cigarettes, sipping their drinks and — most of all — wearing their

clothes with such an air of being bored with life?



THAT IS ALL

Like the alimony which is the last link between an incompatible couple, the only thing which our men's hand-tailored clothes have in common with machine-made clothes is the price.
Men's Suits \$25 to \$65, Overcoats \$30 to \$85.

Franklin Simon & Co.

FIFTH AVENUE

Men's Shops, 2 to 8 West 38th Street—Street Level

You probably won't find many people who actually look like this, but they are the symbols of fashion. By his brilliant and sophisticated copy Frank Irving Fletcher has been able to throw around the Franklin Simon advertising a note of well-bred style without foppishness.

And why should their wives, sisters and sweet-hearts glance up at us from the printed pages like startled fawns, covering their chins with furs or uncovering their throats with pearls—so

slim-fingered, so marvelously coiffed, and so diaphanously gowned?

Obviously they are symbols. They stand for what is technically called class. And of course there are very few type-faces worthy of association with this race. They like the restraint and stateliness of Bodoni, the delicacy of Kennerley or its sisters Goudy and Cloister Old Style and at times they are in the mood for the absolute purity of Caslon Oldstyle No. 471.

Occasionally they go wild — reaching out after some of the decorative types whose originators must have set themselves the task of designing the most intricate possible network of fine lines. Certainly they never could have intended their handiwork to be read.

In a word, the constant effort for effects sometimes lays itself open to the suspicion of introducing a false, not to say a falsetto, note. Particularly is this true in the words, the copy, that accompanies atmospheric designs.

There is a certain kind of copy concerning itself with fashions which has developed a language all its own. It is the direct lingual descendant of the London merchants who advertised that they were purveyors of everything

from top hats to marmalade to His Majesty the King.

In its place, and when employed for the right purpose, copy of this sort has its legitimate use.

A Fifth Avenue jeweler whose name is known all over the world may put that name in the center of a page of white space, adding nothing except the words "Diamonds and pearls" and the phrase "Purchases may be made by mail." But there is nothing more absurd than a piece of copy which is only fine writing. Quiller-Couch has a splendid piece of advice for this:

"Whenever you feel an impulse to perpetrate a piece of exceptionally fine writing, obey it — whole-heartedly — and delete it before sending your manuscript to press. Murder your darlings."

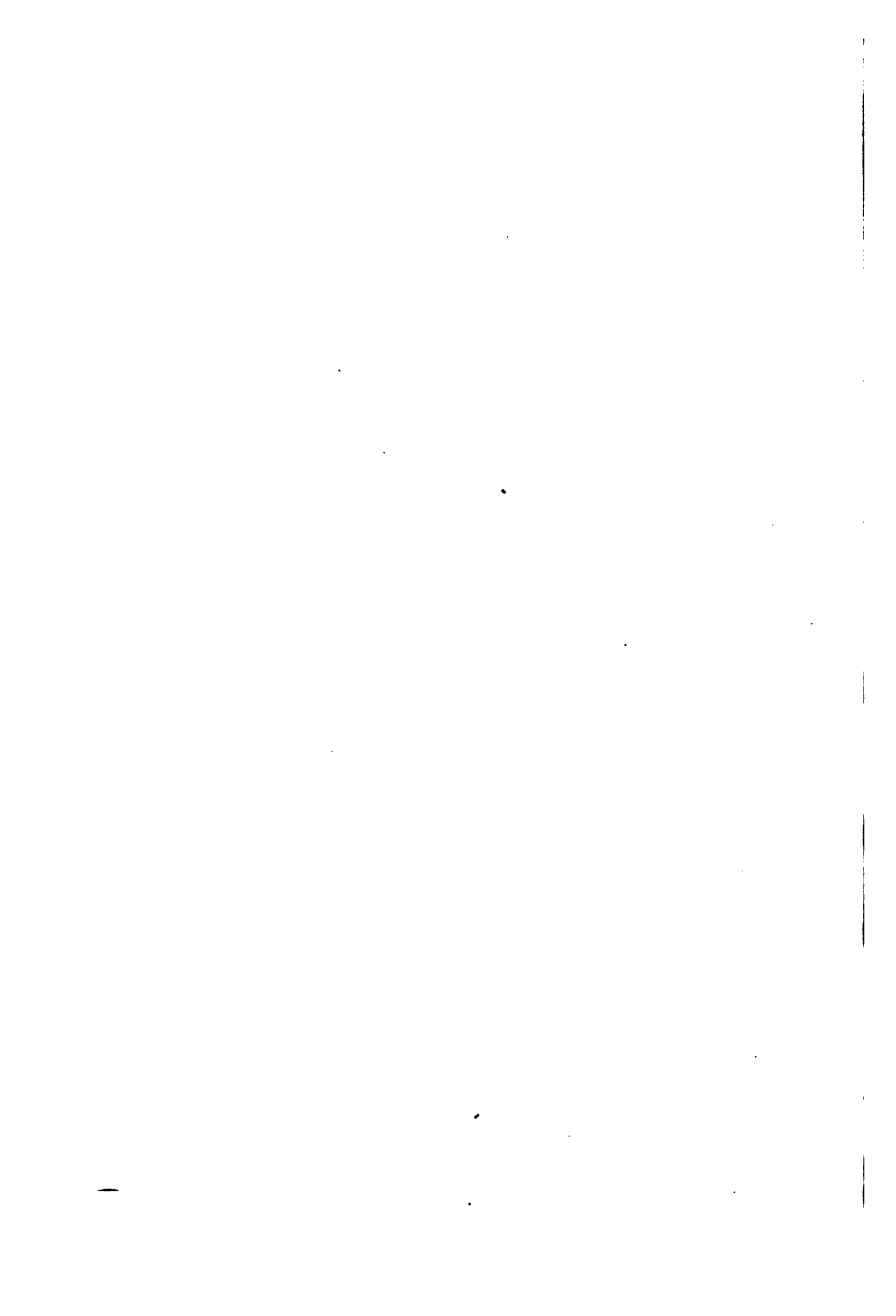
A man runs a shop selling women's clothes at popular prices. One day his ambition soars and he decides to become more exclusive. Some one digs up an antique French border design for him, has his name lettered by hand, and changes the headline which used to read "Prices Slashed on Ladies' Suits" to "Unusual Price Concessions in Women's Apparel."

And yet the appalling fact about advertising

is that it can and does change the character of an establishment. Just when you decide that the sort of quality copy used by a merchant is entirely out of keeping with his business, you wake up to find that it has completely changed the class of his trade and that he is moving his shop to a better neighborhood where his new customers prefer to shop. The history of many leading merchants in our large cities is the strongest proof of advertising power as a democratic force. It has lifted countless struggling merchants out of the sidestreets and onto the boulevards. Its atmosphere can crystallize the ideal of a business more accurately than many spoken words.

V

SINCERITY



V

SINCERITY

ALL the sparkle and persuasion and drive of good advertising copy comes when the person who wrote it was so filled with belief in his subject that he couldn't wait to get his enthusiasm down on paper. If there is one quality that least can be spared from copy it is sincerity.

A well-known advertising agent had just finished an informal talk before a group of newspaper representatives and had thrown the meeting open for questions.

"What do you consider the most important thing in copy?" asked one man.

Without hesitating a second, the agent replied:

"Sincerity!"

You can strip an advertisement of almost anything else — beauty of form, clarity of expression, taste of arrangement, excellence of idea — and still you will have something left, something that will reach out and grasp people, if your advertisement rings true.

People often point out the great variation between the advertisements of two successful advertisers.

"Which one is good advertising?" they ask. "This one violates every standard of taste and yet there is something about it that gives it as much power as that beautiful advertisement."

Sincerity is the reason. Two advertisements may be as different as a subway guard and an Episcopal bishop and yet each one will make its appeal. Advertisements are like people. If a man is sincere you can forgive him almost anything. One salesman comes to see you with a manner that is so abrupt or so shy that your first impulse is to tell him to go out again into the rain which drove him into your office. And yet if he is sincere, if he honestly believes in what he is selling, and you give him half a chance, he will probably leave as good an impression with you as the man whose manners carry a high polish.

It's equally true that a lack of sincerity can ruin the best materials ever used in the construction of an advertisement. Take a drawing made by an artist whose technique is faultless but who has the idea that he is going slumming whenever he dips into commercial art, combine it with a



THE GLORY OF THE UPWARD PATH

As told in the letters of men who are travelling it

TWO paths begin at the bottom of the hill of life.

One of them winds about the base, three years of routine and drudgery. Now and then it rises over a knoll representing a little higher plane of living made possible by hard earned progress; but its route is slow and difficult and bordered with monotony.

The other mounts slowly at first, but rapidly afterwards, into positions where every problem is new and stirring, and where the rewards are comfort, and travel and freedom from all fear.

Let us glance for a moment at the letters men write who are treading this fortunate path. Such letters come to the Alexander Hamilton Institute in every mail; they are the most thrilling feature of the Institute's business day.

Exultant letters they are, full of hope and happiness; the bulletins of progress on the upward path.

*My income has increased
750 per cent*

HERE is one from an official in the largest enterprise of its kind in the world. "In the past eight years my income has increased 750%. The Course has been the foundation in my business training."

Another from an officer in a successful manufacturing company: "Last Friday was a happy day for

me; I was elected a member of the Board of Directors of this company. The day when I enrolled with the Alexander Hamilton Institute was the turning point in my career."

Whole volumes could be filled with letters of this sort. A few of them have been printed in the Institute's book entitled "Forging Ahead in Business." Thousands of others are open records in the Institute's offices.

In the past ten years the Alexander Hamilton Institute has enrolled thousands of men in its Modern Business Course and Service; and to-day the monthly rate of enrollment is more than three times as great as ever before.

*They are men who are
meeting up*

THESE were men, not boys, when they enrolled. Their average age was thirty-three years. They had already made their start in business; they were successful in one department—in selling, or accounting, in production, or banking, or insurance, or factory or office management.

The Alexander Hamilton Institute rounded out their knowledge by giving them the fundamentals of all departments of business. Few men in business ever gain that all-round knowledge; so few that the demand for them is always in excess of the supply.

They are the men who reach the

heights of executive responsibility and reward which lie at the end of the upward path.

*You are paying whether you
profit or not.*

IT may sound strange to say that you are paying for business training whether you take it or not. Nevertheless it is true.

You are paying in years of moderate progress when the progress might be rapid and sure; paying in opportunities that pass you by because you have not the training or self-confidence to reach out and grasp them; paying in years of routine service when you might enjoy the stimulus and the glory of the upward path.

*Send for "Forging Ahead
in Business"*

THOUSANDS of men have taken the first definite step up, by sending for the 116 page book which the Alexander Hamilton Institute publishes entitled "Forging Ahead in Business." It contains world-wide business information, and letters from men in positions exactly similar to yours. It will be sent without obligation; there is a copy for every man of serious purpose. Send for your copy today.

Alexander Hamilton Institute

264 Astor Place

New York City

We are glad to send you our book and to answer all your questions.

Send your address, please, to:

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The narrative form of copy has made a place for itself in advertising which calls for direct and immediate action on the part of the reader. Bruce Barton finds that in the Alexander Hamilton Institute advertisements, a very effective method is the human, inspirational style that stirs such a response from his editorials and articles in the magazines.

few vapid words by a writer whose chief interest in the advertisement is to finish it before lunch, have these words put into type and the two elements arranged by a designer whose life is spoiled because he didn't think of making Type Charts before Ben Sherbow did, and what do you have? A pleasing advertisement, perhaps, representing several hundreds of dollars in its manufacture and several thousands in its progress to the public eye through magazine space, but without a flicker of spirit and life and what has been latterly called jazz.

There ought to be something about an advertisement as contagious as the measles. Without sincerity an advertisement is no more contagious than a sprained ankle.

Measure the advertisements that you see by this standard of sincerity. See how this quality permeates the familiar campaigns that have been swinging along at a successful gait from one season to another. And see how it is absent from those campaigns which seem to be forever starting, stopping, taking fresh starts and then dying out altogether just when they appear to be almost ready to go.

What is this quality called sincerity and how

Apple Pie

Good Apple Pie is making the Hotel Belleclaire, 77th St. and Broadway, famous. Who would think such a thing was possible?

You see how important it is to look after the smallest details in hotel management.

Good pastry cooks and good cooks in other lines are big helps in making a hotel popular.

The Apple Pie made is so good that families for blocks around the Belleclaire telephone 9100 Schuyler—"Please send us an Apple Pie."

It is sent. And wherever it goes it makes friends for the hotel.

The Belleclaire is not in the bakery business, but it is a Service Hotel. It sends whole meals to families living in the neighborhood whenever they want them.

It is an accommodation, that's all—but it pays to be accommodating. It certainly pays in adding to reputation, if it does not pay in any other way.

Here is a story of a Belleclaire Apple Pie sent to a man's home at 10 o'clock last Sunday night. The man himself told it in the presence of the writer in the Belleclaire Barber Shop last Monday morning:

"We were motoring yesterday and had a late dinner. We did not think we would want any Sunday night supper, but around 10 o'clock we felt hungry, so I telephoned the Belleclaire to send around some Swiss cheese sandwiches, made of rye bread, and an Apple Pie.

"And, say, that Apple Pie was great! The pastry cook who makes it should be decorated with the Iron Cross. He must have spent a great part of his life in an apple orchard. He certainly knows what to do with apples in an Apple Pie.

It must be good Apple Pie, or who could eat it at 10 o'clock at night, following a supply of Swiss cheese sandwiches, and live to tell the tale the next day?

The other food articles served at the Belleclaire are just as good as the Apple Pie.

Robert D. Blackman,

Manager, Hotel Belleclaire.

If there is one quality that stands out in William C. Freeman's copy it is sincerity. This advertisement caused hundreds of New Yorkers to send around to the Hotel Belleclaire for apple pies.

can it be obtained for an advertisement? Presently a number of suggestions will be offered, some of which may be found useful in achieving sincerity. But this is one underlying general truth which may well be regarded before entering upon a detailed consideration:

Somewhere at the very heart of every successful campaign is some individual who radiates his enthusiasm for the product and the idea behind it. He refuses to be satisfied with less than his own mental picture of what the advertising's reflection of that idea shall be. He fights for his belief. And eventually some of his own fire creeps into the copy.

Whether it is only a smouldering glow or a raging blaze usually depends upon this individual's distance from the finished advertisements. If he is inside of the advertiser's own organization and if he must pass along his enthusiasm through three or four intermediaries until it reaches a copy man hidden away in the dark recesses of an agency's service department a lot of the original heat will have cooled.

If he happens to be the head of a manufacturing business and he gives his thoughts to his sales manager who relays them to his advertising

manager who passes them on to an agency's executive and the agency's representative deals out the ideas to the head of a copy department and the copy chief assigns the job to one of his bright young men, what chance has enthusiasm to survive?

The campaign, in that case, is actually written by a man who is lucky if he even gets a sample of the product. Ordinarily his greatest source of information is stale "literature." And it's one of a dozen jobs that pass over his desk in the course of a week — that and nothing more.

As you cut out each stage of separation from the enthusiasm to the man who writes the campaign, you increase the chances of finding sincerity in the finished result. And that, after all, is suggestion number one.

The head of a business wrapped up in the success of his enterprise is able to communicate his enthusiasm to those associated with him. He honestly believes that in making its product the company is serving its country more valuably than any other business on earth. He isn't trying to fool anybody — not even himself. He has thought over this thing so intensively that he sees in it possibilities which no one else imagines.

It is said that the Priority Board in Washington was approached by the representatives of every sort of industry — men who manufactured everything from steam shovels to candy and from locomotives to perfume — all of them enthusiastically declaring that their industries were essential. It cannot be claimed that all, or any great share of them, were trying to fool the Government. They were simply sincere business men, so engrossed in their lines of business that they could not conceive of greater importance attaching itself to any other industry. To each one it seemed imperative that he be permitted to go his way, manufacturing his product and thus helping to win the war.

Because men of this type are scattered through American business, this country is particularly rich in successes built in a remarkably short time. Men are willing to make tremendous sacrifices of time, energy and personal comfort because they believe in a business so sincerely that they want to save every possible minute in telling others about it. Men like this, when they understand advertising, have the patience and vision to use advertising effectively. And they insist that in their advertising shall be that

same fire of sincerity which they themselves feel.

A man like that is an advertising man's most valuable point of contact in any organization. Too many of the men met in factories and executive offices have been so busy studying their own work that they have gathered no grasp of the business as a whole; or they have been over the same ground so often that they have ceased to consider it exciting. But usually there is one man for whom the lustre hasn't worn off. He may be the president or the general manager. He may be the advertising manager or an assistant advertising manager or a plant superintendent or a sales manager. He may be a salesman — one who has refused opportunities to do executive work because he has something of the missionary in him and he loves to spread the tidings of his product among the trade. Whoever and wherever he is, he is worth finding. For he has the spark.

Occasionally the outside advertising man himself is the one who supplies the note of sincerity that creates an advertising success. Looking upon a business with eyes that have not been dimmed by disappointment, he sees possibilities

which no one inside the organization has glimpsed. He fights for his ideal of what the campaign should be and by sheer weight of enthusiasm pulls a backward advertiser to success in spite of himself.

A moment ago something was said about suggestions for achieving sincerity in advertising. That was the wrong word; you can't achieve sincerity. If it isn't there, it can't be created. But it can be allowed to project itself into advertising. The forces that smother it can be held back. It can flourish and grow if it has half a chance.

1) One good rule to follow is to cut out most first paragraphs of advertising copy.

Once a young copy writer wrote a booklet which had what he considered a particularly able beginning. His boss read the first page and then carefully drew his pencil through the first paragraph.

"But you've cut out my whole introduction," the young man protested.

"Exactly," said the boss, "you are like an acrobat who comes out, wipes off his hands, tosses away his handkerchief, puts rosin on his feet and then starts to work. We haven't room for the preliminaries in advertising."

Very often when a person starts to write copy he hasn't a very clear idea of just how he wants to start. So he will grope his way through several sentences and then, by that exercise, his mind opens up and he swiftly re-states in a second paragraph exactly what he was trying to say at first. But he forgets to cross out the first paragraph which, after all, was only practice. And he is hurt when some one says, "It takes you too long to get into your subject."

Careful writers realize that if a first paragraph isn't good, it doesn't matter much what goes into the second paragraph because mighty few people will read that far.

Archie Fowler, *The Sun's* Washington correspondent at the time of his early death, sat in front of his typewriter one night jingling the keys. He sat there for forty-five minutes without writing a word and he had just come into the New York office after a long trip with Mr. Taft who was then President. And it was within an hour of press-time!

But when he started, he stopped only long enough to put fresh paper in his typewriter. And in less than an hour he had written two columns in the style that was all his own — care-



“Had a hard time getting started tonight, didn’t you?”

A third way to leave the way clear for sincerity in copy is to keep out artificial tricks and superficial stunts. There are legitimate devices which make copy vivid and responsive, but the path is strewn with ideas that looked brilliant and weren't, with trade characters which warped whole selling plans, with adjectives upon which thousands were spent before it was found that they weren't descriptive, with an attempt at continuity in a series where one or two advertisements were natural and good and the rest were painfully strained to fill out the duration of the campaign.

One of the most spectacular failures in advertising was scarcely an advertising failure. It was a merchandising failure. A certain product of doubtful merit was advertised by a trade character — one of the funniest and most appealing

REPUTATION

One advantage of employing a contractor with a reputation is that he has got to maintain on your job the reputation he has made on a hundred others.

**THOMPSON-STARRETT
COMPANY**
Building Construction

EUCLID REVISED!

The shortest distance between two points is the Thompson-Starrett Company.

**THOMPSON-STARRETT
COMPANY**
Building Construction

CROWDING THE MOURNERS

As an up-to-date building organization we are sometimes a little ahead of time, like the Christmas magazines that come out in November!

**THOMPSON-STARRETT
COMPANY**
Building Construction

DELAY

We are the last place to come to for delay, but the first place to come to to avoid it.

**THOMPSON-STARRETT
COMPANY**
Building Construction

When New York advertisers speak of small-space copy, they usually mention the Thompson-Starrett Company's advertising. It is interesting not for itself alone but because it was the first copy written by Frank Irving Fletcher who now writes a dozen conspicuous campaigns. Other specimens of the extraordinarily high standard of his work are shown in these pages.

characters that ever found its way into the pages of newspapers and magazines and onto the billboards. He was a hit because he typified a national characteristic. He jumped into current slang. People called their friends by his name.

In fact he was so clever that people thought of him and not of the product that he advertised. He dumbfounded the manufacturers of his product by the volume of his sales. For in their heart of hearts they must have known that the product wasn't especially good.

They had intended to improve the product but when the popular response was so great they failed to see the necessity of making the merchandise as good as the advertising. They didn't realize that one of the fundamentals of advertising is that a product must have merit. Advertising tells too many people about a product; if it isn't good, somebody will find it out. Advertising, by extending a product's acquaintances, makes either friends or enemies. It all depends upon the product's worth.

Then an astonishing thing happened. They stopped advertising, believing that they had won their market. And their sales flattened out almost overnight. It is never safe to stop consis-

THE STORY OF REVILLON FURS



Tukalook and his Wife

THE Eskimo trapper is honest and gentle but primitive in his ways. He lives in a snow hut built of large snow blocks, which he cuts with huge knives made for the purpose. These snow knives are among the trading articles most in demand in the Hudson's Bay district. Field glasses are also very highly prized, as they enable the Eskimo hunter to see at a distance the herds of caribou which furnish his winter's meat supply.

Mrs. Tukalook wears furs, and she can skin very expertly the animals her husband traps, but she knows nothing of the subsequent processes by which furs are made into the smart coats and sets offered to Revillon patrons in the New York and Paris stores.

Revillon Frères

Fifth Avenue at 53rd Street

A great deal of comment was created by this unusual series by the Churchill-Hall Company.

tent advertising of a good product; too many competitors are always just around the corner waiting to take your place in the public's attention. But when advertising is stopped on a poor product, there is nothing left. When you apply a lighted cigarette to a toy balloon there can be but one result.

The advertising in this case had been a stunt. Properly backed by a good product and continued on an intelligent basis, it would have built up a satisfactory, consistent volume of sales. But, because the product wasn't up to standard, the advertising couldn't make repeat sales. It sold plenty of new customers every day, but when the advertising stopped, so did the sales. The first mistake, of course, was in spending so much money on an inferior product; for nothing will make a big success with advertising which would not make a moderate success without advertising. The second mistake was in giving the advertising cleverness but not sincerity.

41
Clever, as it was, the copy was not sincere because there was nothing much that could be sincerely said about the product. So a fourth good idea in making sure of sincerity in copy is to see to it that the product is worthy of all the fine

things that are said about it. That was the merchandising failure in the campaign. Bear in mind that merchandising means simply to trade, to buy and sell. To buy something of doubtful merit is merely stupid. To sell something of doubtful merit is dishonest. Such a fundamental error in merchandising as to sell an inferior article by pumping up the sales through advertising is like inflating a punctured tire. What you say may be sound enough but the sales volume won't stick because there is a leak in quality.

There was another fault in this campaign. The advertising was too clever. It drew attention to itself instead of to the product; though perhaps that was just as well in this case since there might not have been any first sales, to say nothing of repeat orders, if people had been allowed to think too much about the product.

As a rule, though, manufacturers are not afraid of letting people think about their products. In fact that is the one thing they most hope to accomplish through their advertising. And advertising that is too clever is like a smart-alecky child. It says, "Look at me!" And most people prefer to look the other way.

Even when it attracts attention, it is like an actor who emphasizes his own eccentricities so strongly that you always see the actor and never the play.

Take half a dozen of the cleverest slogans you know — not the most effective, but the cleverest — and ask a dozen people what these slogans advertise. You will find that while almost every one remembers the slogan, the number of people who link it with its product is surprisingly small.

Often you hear a person say:

“That was a mighty clever advertisement I saw the other day — put out by some cigarette concern — the one that said ” — and so on. “What cigarette was that?” you ask. “I don’t remember ” is the reply. “You must have seen it. It was some cigarette.”

They remember what the advertisement said but they forget what it advertised. The trick caught their fancy but the argument missed their pocketbook.

But a slogan can be clever and still keep your mind fixed on what it advertises. Slogans like “If it isn’t an Eastman, it isn’t a kodak,” or “Never say Dye — say Rit” have all the de-

sired piquancy and still they never could be mistaken for advertisements of anything other than Kodaks and Rit.

Many people still seem to believe that attracting attention is the greatest function of advertising and that even unfavorable attention is preferable to being ignored. They point to the Ford jokes and say, "Look how many cars they sold!"

It is useless to speculate on whether Mr. Ford would have sold more cars if there had been no jokes. But it is safe to say that the basis of his success was not bad jokes but good engines.

Perhaps it is fair to say that any manufacturer who produces something so good that it outdistances competition, for so little that it is within the reach of the many, is a law unto himself. But unfortunately most advertisers are operating in a highly competitive field and to them it is important, if their advertising is to be sincere, that they inspire respect rather than merriment.

It is not sufficient that they make people talk. The German people have made a great many people talk about them in the past five years, but it has not advanced their position in the esteem of the world. If you would let sincerity per-

vade your advertising, don't let people laugh at you. Let them laugh with you — or, better yet, smile with you — but ridicule is a mighty hindrance to the respect that is inspired by sincerity.

There is a certain type of copy which is full of pitfalls for sincerity. That is copy which takes the form of dialogue or direct discourse. When an advertisement is written as people are supposed to talk, the danger signals should go up.

“I now have more attractive clothes, yet save half,” says the headline of an advertisement about lessons in dressmaking. Would any woman ever say “Yet save half”?

A golf ball advertisement shows a story-book Scotchman saying, “The mon wha plays th' — haes the honor at every tee.”

What if his opponent used the same ball? Who would have the honor then?

The conversational form doesn't ring true in either case. One is stilted; the other develops a bad slice off the fairway of fact.

If copy is to talk, it must talk like people. Many of our magazines show Mrs. Housewife entertaining a caller with a description of the household device in the corner. She is saying:

“Yes, Edith, like you for years I failed to see the advantages of the Household Helper with its superior workmanship, quality materials, and eight points of advantage. Then on our wedding anniversary, John brought it home and now I have plenty of time for calling, shopping, going to the movies, embroidery, basket-weaving, skating, golf, playing the saxophone and reading snappy novels.”

People talk that way—in advertisements. Oh, yes they do. But they shouldn't. When copy goes into the first person it must be as true to character in choice of words and truth of viewpoint as the lines of the people in a play. It can't talk like a sales catalogue and still sound natural. It can't drag in talking points and still be real. It can't offer an argument that any one can shoot full of holes and still be convincing.

A recent piece of recruiting copy for the United States Army started like this:

When I got out of the Army, I raised my right hand over my derby and said, “Never again, I hope!”

And I am here to state that I was just one of about 3,000,000 who felt that—only stronger.

It was my privilege to kick, and believe me, I did. I couldn't get out too quick—I wanted a feather

bed, restaurant food and trousers that flapped around my ankles.

But now that I'm out, civil life is not all that we cracked it up to be! And the Army looks like a pretty good place, after all.

That was written by an advertising man named Tom Ryan — a former captain of artillery who knew at first hand what he was writing about. It rang true with army men, officers and soldiers alike, and with civilians too. It was in character. It stuck to the facts. A man who had not been in the army could never have written that copy. There was nothing in it that could make an ex-doughboy exclaim: "Aw, bunk!"

It had the quality which O. H. Blackman calls "reverse English" — the strength of understatement, the restraint which gives a feeling of confidence and latent power.

It is the quality which distinguishes the conversation of S. Wilbur Corman and which he has put into his own copy and was caught so effectively by his associate, Jim Adams, in the Mennen's Shaving Cream campaign.

Years ago it was present in the marvelous advertising copy written by the late John O.



Listen—

You Biggest City in the World!

Always in a hurry—aren't you? You are so crowded for time that you can never spare more than half an hour to watch a man crawl up the face of a skyscraper, or to study how a chauffeur puts on a new tire, or to learn from a window demonstrator about an automatic necktie.

Give me one minute and I'll show you how to enjoy shaving every morning for the rest of your life. Isn't that a more instructive use of a minute than to watch them frying flapjacks in a Childs' window?

The reason that you find shaving so painful is because you rub half dissolved, caustic soap into the pores, raising a lot of tiny blood blisters which the razor slices off. The trouble isn't that your beard is tough or your skin tender—your soap is bad and your method is wrong.

Get a tube of Mennen Shaving Cream—which perfectly softens the toughest beard without rubbing in with fingers. Squeeze half-an-inch of cream onto a brush that is full of cold water. Whip up a lather on the point of your chin and spread gradually over the face, adding water constantly. Use three times as much water as any ordinary lather will carry. Work this Mennen lather in for three minutes with the brush only. Keep your fingers out of it.

Then enjoy the most glorious shave of your shaving career. Note afterwards that your face doesn't feel as if someone had rubbed salt into it but on the contrary is smooth and free from smart.

Come on—New York—be a sport?

Give Mennen's a trial and be not only the biggest but the happiest city.

Jim Henry
MENNEN SALESMAN

Jim Henry says—"What I like about New York is that it reminds me of every other country town."

Sometimes an advertiser thinks the public must be flattered. Wilbur Corman and Jim Adams take New York by the throat in this piece of copy. And they sell lot of shaving cream in the process.

Powers for Macbeth lamp chimneys. If memory can be trusted, one of those advertisements said: "I make poor lamp chimneys, too. But I don't put my name on them."

More and more the desire for sincerity in advertising is developing this quality of understatement. Some one once observed that nothing could be said about a twenty-five cent cigar that had not been said already about a five cent cigar. The day of superlatives has passed. Every product can't be the best. The careful magazines have done wonders in not only discouraging the use of superlatives but in actually censoring them out of copy. Today copy must be more than hollow boasting. Every product has its advantages. They need not be exclusive. One great difference between advertising and other forms of descriptive writing is that in advertising you tell only your own story. The other man may be able to say all that you can say, but you happen to be paying for the advertising space and so it is your privilege to tell your own story and remain silent about the other man and his product. And the public associates attributes, which may be common to many, with the business house which most persistently and

Greatest, Grandest and Finest

Each year advertising becomes more believable as advertisers get a little older.

Most lies are told by children, not with the intent to deceive but inspired by the seeming necessity for securing emphasis.

The new advertiser wants to attract attention in a babel of voices, all demanding a hearing.

So he shouts and screams and bellows with best of intention and with little result.

He means no harm, but just wants to be heard and doesn't realize that his voice is cracking.

As he grows older, he learns that red, after all, has only 60% of the strength of black, and that to be believed is more than just to be heard.

Don't you agree that as advertising grows older—it grows milder and stronger?

*Advertising space in the Butterick publications
is for sale by accredited advertising agencies.*

Butterick—Publisher

**The Delineator
Everybody's Magazine**

Two dollars the year, each

It would be impossible to estimate the good done to Advertising by such home-truths as these, fathered by Stanley Laishaw, and freely circulated in many newspapers by the Butterick Publishing Company.

emphatically establishes its right to own those attributes.

All that advertising needs to do is to show the merchandise, describe it truthfully and keep on doing these things — forever.

There is no question but that a first-hand acquaintance with a piece of merchandise or an idea that is being sold will make for greater sincerity in copy. It eliminates the possibility of the superficial treatment that is the curse of too much advertising. And yet there is no reason to assume that a man cannot describe a sensation unless he himself has experienced it.

A few years ago Stephen French Whitman wrote a remarkable novel called "Predestined." It told the story of a young New Yorker's slide downward through several strata of society. A writer for the book pages of a New York paper asked Mr. Whitman, with pardonable hesitation in the light of his hero's history, whether he thought a man had to go through an experience to describe it correctly.

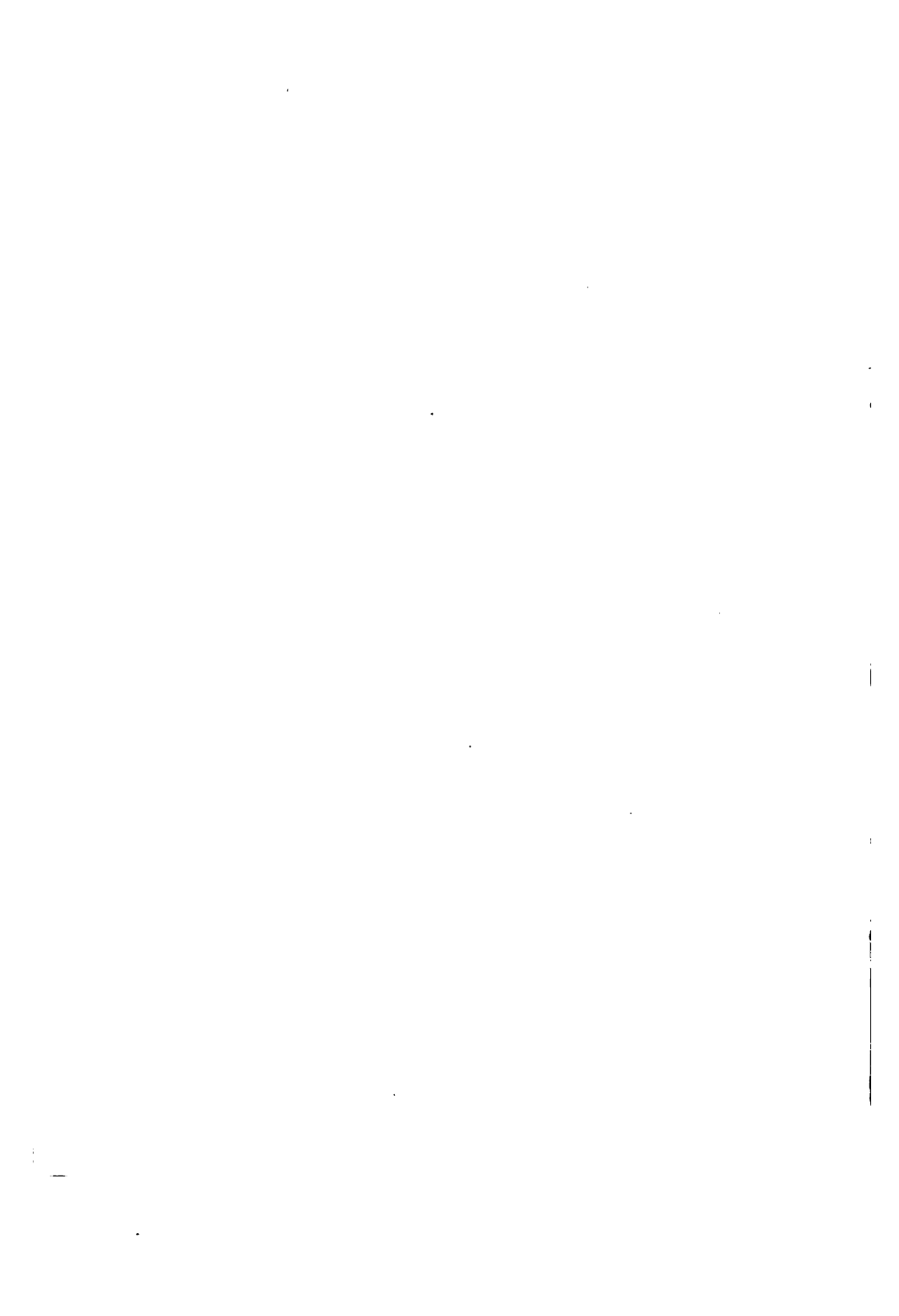
"There was a man named Flaubert," said Mr. Whitman, "who wrote a book called *Madame Bovary*. It describes the feelings and thoughts of a country doctor's wife in her unhappy mar-

ried life. Nothing could be more intimate or sympathetic or photographic. And yet it is safe to say that Flaubert was never the unhappily married wife of a country doctor!"

The idea of an advertising man personally experiencing the uses of all the products which he advertises suggests a curious picture. Imagine an advertising man at his desk trying a new pipe tobacco while he shaves with a new safety razor with one hand and works out problems on a new calculating machine with the other. How would men ever be able to write copy about lingerie and how could women write about cigars? Yet they do. Even advertising writers must be assumed to have some imagination.

VI

COMMON SENSE



VI

COMMON SENSE

LAWYERS have their offices lined with precedents. They can pull down calf-skin volumes and show you that even as far back as the Magna Charta it was possible to pry a client out of jail with nothing to work with but a writ of habeas corpus. And in common law states, lawyers say, they are still doing business on the principles which exasperated Cicero.

Ask an architect whether the cornice on the new post office is correct, and he will go through the cathedral towers of Europe as swiftly and as surely as a German shell. He can tell you about the building plan of the first Egyptian temple more easily than an advertising man can tell you about the selling plan of the first Egyptian cigarette.

Look at the precedents a doctor has! They talk a lot about modern medicine, but some practitioner in the day of Socrates taught him how to mix a very efficacious poison by the simple com-

bination of a few scraps of hemlock stirred in a cup of cold water.

Observe their clinics. Consider the number of cases which a doctor can watch in a week. And then think of an advertising man's handicap in being obliged to wait months or even years to see whether his prescription is right or fatal. For one idea, though, advertising is indebted to the medical profession. That's the "alibi" about the success of the operation in spite of the patient's death. How true it is that an advertising campaign frequently does everything expected of it except sell the goods!

There will be some who will point to bound volumes of our very excellent trade papers and to boundless pages of hand-picked investigations. But compared to the law, medicine, engineering, architecture, acting, plumbing, cab-driving, teaching, keeping store, banking, contracting, farming, publishing or any other of our sister professions, advertising has no more guide posts than the Atlantic Ocean. With all the available data on tap, the advertising man still has to answer a lot of questions by ear. Putting it another way, the best guide he has is his common sense.

The most successful advertising campaigns always seem to be those which are founded on a perfectly simple idea — just the application of common sense to selling.

If you want people to write to you for one of your booklets, it's been proved that the best way is to display a picture of your booklet at the top of your advertisement with a headline not about your product but about your booklet. That is only common sense. And yet many advertisers who put their booklet offers in very small type at the bottom of advertisements wonder why they don't get more inquiries. If a shop-keeper wants inquiries about an article, he displays it in his window. He doesn't hide it under the counter at the back of his store. If an advertiser wants inquiries, and still more inquiries, he can get them if he devotes enough of his space to his offer. Whether it is always wise to go out after inquiries is another story. The point here is that if a man wants them, all he needs to do is exercise as much common sense as he would if he were dealing with people face to face.

Occasionally some one looks very solemn and announces a great principle of advertising — such as “Show your product in action.”

Rightly staged, that simple idea can be made to sound very weighty and mysterious. And yet it is a very old and well-established truth. When the New York Herald building was still in the up-town theater district crowds used to stand fascinated at the large plate glass windows watching the presses turning out tomorrow's paper. The white-clad gentleman who flips pancakes in Childs' windows always has an audience. There's no question about it; people like to see a product in action. That's the principle behind the changing electric sign — the kitten fighting its way in and out of a tangle of silk, the fluttering petticoat, and the good old chariot race.

Fortunately the excessive use of the word psychology is dying out, chiefly because most people used it to be impressive when what they meant was common sense. In a New York paper's business page this item was headed "Psychology in Shoe Selling":

"A certain manufacturer of the better grade shoes for men, who recently had occasion to have new showroom fixtures installed, insisted that the wall cases containing the samples should be made without doors on them. 'There are two

reasons for this,' he said yesterday. 'One is that I have yet to find a door or sliding panel that will keep dust out of a case, which means that it is not only necessary to dust the samples but to keep the glass clean as well. The main reason, however, is that my experience has shown me that a buyer is sometimes kept from ordering a model because he cannot take the shoe in his hand without wrestling with a glass door or slide, or having it done for him. The psychological effect of the glass between him and the sample weakens his buying desire. It gives him the same feeling that a person with a half a desire to buy chewing gum is apt to have when confronted with a box from which none of the packages has yet been removed. He looks and passes by, while a 'broken' box would have made him spend his money.'"

Another person might argue that to make the merchandise too accessible was just as great a mistake because the surest way to make a man desire a thing is to make him think he cannot have it. Tell an advertiser that his copy is not acceptable to a certain publisher and he will want nothing in the world so much as to get into that magazine. A certain concern turned its

whole merchandising plan inside out a few years ago to conform to the standards of a newspaper which had refused its advertising.

It's pretty dangerous business to lay down a set of rules and say they are based on psychology, because too often the theory can be upset by the experience of some one else. A very exclusive shop on Fifth Avenue finds that it can sell more merchandise by keeping all its stock hidden behind solid oak panels. One article is brought out at a time.

Some jewelers prefer to dazzle their customers by setting before them all at once a whole constellation of precious stones. Others insist that the most effective way is to show only two pieces — the one that they want the customer to buy and another one to make it look better by contrast than it would alone.

One of the soundest ideas developed by the psychologists of business is concerned with this question:

When is it necessary to go into detailed reasons and when can advertising simply be a reminder? Frank Fehlman tells us that reasons must be given if you are talking about something new to the present generation; but if you are ad-

vertising a product which our fathers and grandfathers used there is no necessity for the reasons why.

Thus you must go into details if you are selling a refrigerating system or a dictating machine. But if you are selling soap or tea or bread, you needn't stop to argue — just remind.

Certainly no one will quarrel with the general principle of this idea. In fact, it wasn't necessary to hold laboratory tests to establish it.

If a person who has never written an advertisement were asked to prepare two pieces of copy — one about a cake of yeast and one about a typewriter — wouldn't he instinctively go into more details in describing the typewriter than the yeast? Wouldn't his intuition tell him that more people knew less about the way typewriters work than about the way yeast works?

And yet just when you get a principle safely nailed down, along comes something to tear it up again. Just the other day an advertising man told of his experience with a group of typewriter salesmen. He had been addressing them on the selling points of their typewriter and finally he turned to the most successful one of the

lot and said: "Won't you tell us what arguments you have found most effective?"

"Sure," replied the star salesman. "I carry one of our typewriters into an office and put it down on a desk and when I get a crowd around me I jab my finger down on some letter and when the key snaps back I lean over the machine and say, 'See? The blamed thing works!'"

Scientists have been able to fertilize eggs by mechanical processes and keep them alive, but the catch in the secret of life still remains: How do you make the egg?

Psychology might teach that typewriter salesman how to stimulate the interest of his prospects. But he knew a better secret than that. He knew how *to make* interest. His common sense taught him how.

While the war was going on a great many concerns kept up their advertising even though they had nothing to sell. Many of them were considered theorists and there was quite a lot of talk about advertising as insurance. Yet, as their competitors discovered, it was just plain common sense.

If you are separated from a person for several months and you don't write to him, he will begin

to forget you. Advertisers who drop out of the public's sight are always surprised to discover how soon they are forgotten. Many concerns are now trying to regain the places which they held before the war — places taken by competitors who kept their names before the public even though, or perhaps because, they used all of their space to promote war measures.

It is not the purpose of these pages to belittle the earnest work being done by the real psychologists of business. Perhaps practical men believe that some of the laboratory tests are not as valuable as they might be if the subjects were a little less conscious that they were parts of a test. But it's all pointing in the right direction, toward the day which conscientious advertising men hope to live to see — when advertising will be an exact science with a full set of dependable precedents.

Our quarrel here, if we have a quarrel, is with those who say psychology when they mean common sense and a little knowledge of human nature. Like so many other superficialities which are fast disappearing from advertising as the public gets better acquainted with it and as earnest effort has taken the place of bluff, this

habit of calling simple things by big names is bound to go.

But it is just as important for the advertiser to keep his feet on the ground as for the advertising agent. Occasionally an unreasoning prejudice is encountered — a blind spot in common sense.

An advertiser was discussing with his agents the list of publications for his coming campaign. He put his finger on one magazine and said:

“I can’t see that magazine. We never get that at our house.”

As if that mattered! Making up an advertising list from one’s own library table is apt to be one of the quickest, as well as the surest, ways to seal a campaign’s doom.

Another advertiser who has made a tremendous success uses publications which he never sees except to glance over a copy occasionally to check his own advertising. He is a very fastidious, metropolitan type of person and yet, as an advertiser, he knows more about the papers which search out the rustic communities where the mail order crop is good than any other advertiser whom his agents ever meet.

He uses his head instead of his prejudices. He lets common sense make up his schedules.

Another advertiser retains a prejudice against Sunday newspapers. It is futile to remind him that Sunday papers are made on Saturday nights and that if his conscience really works it will keep him out of Monday morning's papers which are made on Sunday. He doesn't believe Sunday papers should be read and he is not going to lend them the weight of his patronage. Unfortunately others do — among them his competitors.

If an advertising man were to lose all the attributes of success, one by one, the last one to sacrifice would be common sense.

It tells him how to study a sales chart for its weak spots and shows him where intensive newspaper advertising should be done to bolster up a poor territory. It points out to him the proper relation between sales and population and tells him whether low figures from a group of Western States are caused by poor salesmen or just by a lack of people who can buy.

It tells him when a manufacturer has a sufficiently wide distribution of his product to begin national advertising and helps him select

a list of magazines whose circulations are spread over the country in a way that produces the right amount of pressure everywhere.

It warns him when to go slowly, when to try out every piece of copy cautiously and when to throw caution to the winds. It dictates the size of space, the kind of art work, the choice of type. Call it what you will, there is no better name for it than common sense.

VII

**THE GREAT MYSTERY—
MERCHANTISING**



VII

THE GREAT MYSTERY — MERCHANDISING

A GREAT many people in and out of the advertising business like to think that there is something rakish about it. They speak of it as a game, which it is not, of an advertising agency as a shop, which it is not, and of those who are engaged in it as clever, which is not at all the idea or the ideal of most advertising men.

They speak of "ad-writers" and "ad-men" as a preceding generation spoke of lightning-rod salesmen; bright young men, but you must keep an eye on them. In a certain good agency there is a standing rule that no one shall say or write the abbreviation "ad." Advertisement can be called *advertisement* or *advertisement*, since Mr. Webster countenances both, but the nickname "ad" is as unwelcome to the heads of this agency as the word "con" would be to a lung-specialist.

The stage is beginning to produce a type of advertising man built with the same depth of character study as the stage newspaper-man,

identified by his note-book and pencil. If you have ever known a newspaper-man you know that he may have a few crumpled sheets of copy paper in his pocket, but he almost always has to borrow a pencil. And by the same token it is not always possible to recognize an advertising man by his plans for acquiring great wealth under shady circumstances. Yet glibness with get-rich-quick ideas is the characteristic of the advertising men who have crept into the drama. Some day some one will write a real play about advertising.

Meanwhile this superstition of shrewdness with a touch of mystery persists. And because it persists inside as well as outside of the advertising business, people have a great fondness for coining phrases about it, and borrowing the phrases of others.

They are not content to speak of a publication's circulation. They talk of "consumer-acceptance." They are not satisfied to say that it goes to retail merchants. They speak of "dealer-influence." They do not stop at saying that they reach about all the possible buyers of your product. They say that they "saturate your potential market." Or, if they are feeling

even more exhaustive, they "exhaust all your potential possibilities."

A period was passed in which the word distribution was as great a fetish in advertising as efficiency has been in general business circles. But perhaps that was a healthy period, after all, for it came at a time when advertisers were indulging themselves in throwing handfuls of money at full pages in the magazines just to see it splash. After a few prominent advertisers had wasted considerable sums in this way it was pointed out to them that there was no use advertising their products all over the country if those products were on sale in only a few states along the Atlantic seaboard.

Apparently that was a new idea to many advertisers. Without reasoning it out exactly, they had rather expected advertising to do a little magic for them, so that when Mrs. Jim Rogers of Reno, Nevada, went to her local druggist and asked for their new tooth-paste she would find it even though the tooth-paste had never been sold to the trade west of the Mississippi.

Publishers of nationally circulated magazines realized that if national advertising was to pay it would have to be supported by something like

national representation on the shelves of retail dealers. So the shout went up, "Have you got distribution?"

And that started the word going the rounds, until no magazine representative felt that he was making a workmanlike solicitation unless he tucked in at least five "distributions" to each five minutes. And no agency man would let the conversation drift to anything so commonplace as copy and media so long as he could pierce his customer with a searching eye and make him confess his faults of distribution.

Problem was, and still is, another word eagerly taken up. In a burlesque solicitation presented at a dinner given by a certain publisher, the Representative began his talk with the Advertiser by saying: "I just happened to be in the building and I thought I'd drop in and ask you about your problems." This fondness for calling everything a problem was beautifully satired in a circular recently issued by the George Batten Company from which these paragraphs are taken:

If you glance over any month's advertising—national, newspaper, or direct—you can hardly avoid the conclusion that a large part of our popula-

tion is running frantically around with a series of problems to be solved, while a smaller number, like unselfish schoolboys with "ponies," are standing by with the solutions of these problems ready to hand.

A certain firm's ready-made suits will solve your clothing problem.

Another man's bean has solved your baked-bean problem.

Somebody's pressed brick can solve your pressed-brick problem.

There are any number of things that will solve the housekeeping problem.

A favorite way to conclude advertisements is, "What is your problem?" or, "Let us know your problem."

Now it is a rather obvious fact that most of these alleged problems are non-existent. Few smokers really feel that they have a smoke problem. Few motorists are conscious of a piston-ring problem. Not many of the just realize that their life is beclouded with an umbrella problem.

They just go serenely along, wishing they had a little more ready money.

Why, then, so much talk about this problem and that problem?

It is because advertising is apt to make the advertiser vain of his product. He needs to be a very well-balanced, common-sense sort of individual, else his advertising will affect him so much more than it does his consuming public that he will lose his entire perspective of the public consciousness.

But of all the words that have been over-worked in advertising, the greatest of these is merchandising. It drifted in at about the time of distribution, but its stay promises to be longer because it opens up vistas of infinitely greater variety. Its charm seems to be that it possesses in greatest measure the characteristic common to distribution, dealer influence, problem and all the rest of these trick words — namely, mystery.

If you show that you are familiar with plain advertising, if you think that writing advertising sounds easy, if you know a man whose brother-in-law is an artist and so want to talk art, if your wife's cousin used to be a printer and you want to discuss printing — then the mystery man type of advertising man will tell you that he is not a plain advertising man; he is a merchandising expert.

And there he has you. For you can't anticipate the devious paths into which that word merchandising can lead the conversation. If you think that merchandising consists of intensive work with the jobber and the retailer, he will take you further back and ask you how you happened to design your package the way you did. If your idea of merchandising is taking tinted maps of the United States and sticking them full

of pins, he will ask you what cooperation you get from newspapers in the cities where you advertise. If you start telling about your system of discounts, he will speak darkly of an investigation to discover whether, as Wilbur Corman once said, more blondes are left-handed in Kansas than brunettes in Connecticut.

It is the *x* in advertising, is the word merchandising. It is the fountain of eternal youth, the pot of gold at the end of the rainbow, the hidden treasure at the bottom of the uncharted lagoon. It may mean anything — or nothing.

Now, the greatest trouble about this fondness for the pat phrase is that it indicates a poverty of vocabulary.

"Poverty of language," says Adam Sherman Hill, "is the source of much slang, a favorite word or phrase — as nice, nasty, beastly, jolly, bully, ghastly, elegant, exciting, fascinating, gorgeous, stunning, splendid, awfully, utterly, vastly, most decidedly, perfectly lovely, perfectly maddening, how very interesting! — being employed for so many purposes as to serve no one purpose well."

"The modern use of slang 'is vulgar,'" writes T. A. Trollope, "because it arises from one of

the most intrinsically vulgar of all the vulgar tendencies of a vulgar mind, — imitation. There are slang phrases which, because they vividly or graphically express a conception, or clothe it with humor, are admirable. But they are admirable only in the mouths of their inventors.

“Of course it is an abuse of language to say that the beauty of a pretty girl strikes you with awe. But he who first said of some girl that she was ‘awfully’ pretty, was abundantly justified by the half humorous, half serious consideration of all the effects such loveliness may produce.”

The first man who applied the word merchandising to his work had a vivid picture in his mind. No doubt he knew that the word, according to Webster, means simply to trade, to buy and sell. And since much advertising had failed because it had not taken into account the basic principles of buying and selling, he felt that if he could add merchandising to advertising he would get better results. So his use of the word had a sound principle behind it — the principle of making advertising pay instead of throwing a handful of money at a printed page. Nothing could be sounder than that. But those who came after him have added a meaning here

and a meaning there until the poor old word has no more spark in it than a war quality match.

Some one once compared a page in the *Saturday Evening Post* to a corner lot. They cost about the same — \$6,000. Advertisers sometimes gasp the first time they hear that figure. But that's not the fault of the *Post*. Respiration works back to normal when it is pointed out to the advertiser that he would have to pay \$20,000 to buy enough one-cent stamps to address the two million people who get the *Post* every week. And certainly it would cost him another cent to print any message at all. So you see the \$6,000 charged by the *Post* is a pretty economical way of saying something to two million Americans, even if you want to consider the rate of this advertising on its most superficial, and least sensible, basis.

Here, then, is this plot of white paper which you can rent for one week at the cost of a corner lot forever.

If you bought the plot of real estate you would consider very carefully what to put on it. You would get an architect's plans. You would think for a long time just where to place your house and your garage, just how many trees and

shrubs and hedges and flower beds to plant. And, if you are like most home-owners, you would fuss over that place in the evenings and early mornings and on Sundays for many months until you made it exactly the way you wanted it.

Your page in the *Post* is as much of an investment. It deserves just as thoughtful consideration. There is as much inconsistency in putting twenty-five dollars' worth of art work and two cents' worth of copy into that space as there would be in putting a twenty-five dollar shanty and two cents' worth of grass on your \$6,000 lot.

Advertisers have come to realize this and, encouraged by the publishers, they are getting experienced and trained assistance in preparing what they put into their space.

More than that, they are laying their plans carefully and far ahead, just as you would lay your plans before you broke ground for your house. And the plans which come before the advertising and go along with it and continue between insertions and after them — these plans are built on the principles behind this tired word — merchandising.

So you see it is a mighty valuable word, after all; or, rather, it stands for a mighty valuable

idea. The difficulty lies in the use to which it is put when a few perfectly simple ideas are placed between limp leather covers, tied with pink ribbons and labeled merchandising. If the word means simply to buy and to sell, as Webster says, then in the name of all that is rational why make it mean everything from crystal-gazing to the third degree? And why call it merchandising, merely to make an impression, when what is meant is only advertising based upon carefully gathered information or giving advice to a sales-manager who knows more about selling his product than any outsider can ever know?

But the advertising man who used to sell neckwear on the road objects. He refuses to believe that any sales-manager knows more than he does. When he uses the word merchandising he means conducting a sales investigation and formulating a sales policy.

A man who is the active head of one of the largest and most successful agencies in New York, a man whose opinions are respected wherever advertising is discussed, was talking the other day about investigations.

"There is only one kind of investigation worth a whoop," he said. "That is the investigation

in which the investigators do not know what they are investigating!"

And then he explained more fully. He said that his most successful investigations were conducted in this way:

One of his men goes to the city which is to be the "laboratory." (That's another trick word.) An empty room in an office building is engaged and advertisements are inserted in the want-columns of the local papers, calling for intelligent men with good character-references, capable of asking the trade of a certain line of business a few simple questions.

The applicants find a bare room in which an energetic young man sits in a hired chair at a hired table. More hired chairs are ranged before him.

By nine-thirty the investigators are assembled, questioned and twenty successful applicants are waiting for instructions.

"Now, men," says the agency's representative, "we want you to call on the haberdashers of this city. Here is a list of them by routes. We want you to have a conversation with each one of the merchants on your lists — a conversation about collars. Base your conversations on this list of

Data Hounds

The data hound is not peculiar to the advertising business alone. The ancient Greeks spoke of the man who couldn't see the forest because of the trees.

But in the advertising business there are many young men—it is a business itself not yet old.

These young men do not wish, of course, to accept even the obvious—unchallenged.

And so with the aid of co-tangent and slide rule, a great mass of data is compiled to the confusion of the new advertiser and the amusement of the old.

For, after all, the elements of advertising success are very simple and very hard.

Make worthy goods, put your name on them and tell many people about them continually for many years. For, after all, "psychology" means human nature, "potentiality" means human wants, and "cumulative effect" means repetition.

*Advertising space in the Butterick publications
is for sale by accredited advertising agencies.*

Butterick—Publisher

The Delineator
Everybody's Magazine

Two dollars the year, each

One of the most valuable phases of the Butterick advertising is that it has lampooned the foibles of the business. Advertising is just old enough to have its wisecracks.

questions, but don't read off the questions or let the merchants get the idea that they are being cross-examined. Just have a natural, friendly talk about collars, but cover the ground outlined by those questions."

The investigators read over the material which he hands them. He assigns the routes.

"Now is there anything you would like to ask about?" he inquires.

"In these questions four brands of collars are mentioned," says the brightest of the applicants. "Which one do you represent?"

"I'll tell you that when you tell me the answers to those questions," is the smiling reply.

The agency does everything possible to avoid the dangers of most investigations. If an investigator knows what brand he is investigating, too often he will frame his questions in a way that will force the answer he seeks, just as a magician forces a card upon a person in the audience.

Or, since most merchants are either only too eager to agree or too set upon disagreeing, he will get a too favorable report or one that is too unfavorable, depending upon the humor of the dealer and the impression he has been able to make.

To take an instance of the yes-yes type of dealer, the investigator drops in early in the morning. The store is practically empty. A clerk is wrapping up a suit of underwear for the only customer. The boss is looking out over the partition at the back of the show-window, whistling. The investigator noticed that as he studied the window.

"Morning, Mr. Robinson," he begins. "Nice display of F & X Collars you've got there."

"Yep. Sell a lot of those collars."

"Good collars, aren't they?"

"My trade thinks so. Representing them?"

"In a way, yes. Not out for orders, though. Just want to ask you a few questions."

"Fire away."

"The folks who make those collars want to advertise them more."

"Good idea," agreed Mr. Robinson. "Ought to be pushed harder. Mighty good collar."

"What would you think of national advertising in the big magazines?"

"Say, that'd be immense! Those people never did half enough advertising in a big way. Mighty good collar they've got there."

"And don't you think the magazine advertis-

ing ought to be supported by some local advertising right here in your local newspaper? ”

“ Say! Now you’re talking! Nothing would do me as much good as that.”

“ Which paper? ”

“ Well, they’re all good.”

“ But don’t you think morning papers would be better on a man’s proposition like this? ”

“ Certainly would. That would help me a lot. Mighty good collar they’ve got there.”

“ And how about some hangers for your store? ”

“ Something catchy? Why, I’d like nothing better — and window cards, too, if they were the right kind. But those people always do things right.”

“ You wouldn’t advise them to send you a lot of sales letters and folders, though, would you? ”

“ I should say not! ”

“ Too busy to read them, aren’t you? ”

“ Why, I don’t get a minute to glance at anything like that.”

The investigator remembers, for an instant, the picture of Mr. Robinson enjoying his leisure as he whistled at the show-window, but he also

remembers the long list of names of other merchants on his route.

"Well, thanks, Mr. Robinson. I'm much obliged for all the time you've given me. I know the F & X people will be delighted to get your opinions."

"Always glad to see an F & X man any time. That's a mighty good collar they've got there."

The net of that interview will cause the F & X sales manager to rub his hands with delight, whereas all that it really proved was that a man who knew how to ask leading questions had had a talk with a dealer who was willing to be led.

But in the next block the investigator encounters the other type. He is encouraged by the display case of F & X Collars, but his cheery greeting to Mr. Sanderson does not get a very hearty response.

"Fine lot of our collars you are showing there, Mr. Sanderson," he begins.

"Just a minute," answers that merchant. Although there is no one else in the store he crosses to the opposite counter and starts examining his line of underwear and pajamas. The investigator follows.

"Got some good news for you, Mr. Sanderson, about F & X Collars," he persists.

"Yeh?" This from below the counter level where a search for more boxes of pajamas is in progress.

"Going into a real advertising campaign, they are."

"Heard that before."

"H-m-m. Before, you say?"

"Sure. Almost every year those rumors of a real campaign get started."

"But this is no rumor."

"That's what they all say."

"Going to begin in a big way."

"Lots of 'em begin big."

"In a big way in the big magazines."

"What good'll that do me?"

"Why, think of the subscribers to those magazines who live right here in your town! Look at this list."

Mr. Sanderson glances at the elaborate portfolio in which the covers of the magazines are reproduced.

"I never read any of those magazines."

"But your fellow-townsmen do."

"Nope. Ain't a magazine town."

"Well, what would you think of newspaper advertising?"

"None of the papers here are any good."

"But they're read, aren't they?"

"Not the ads."

"How do you know?"

"Oh, well, I know."

"And the newspaper advertising will be backed up by a fine lot of dealer-helps."

No answer.

"There'll be window-cards, hangers, leaflets to wrap up with your pack —"

"Say! What do these F & X people think I am? Think I'm working in their shipping department?"

"Certainly not. But you will make use of good dealer-helps, won't you?"

"Sure! I sell all that stuff for old paper!"

Mr. Sanderson's face, for the first time, breaks into a smile. The investigator pauses.

"Say, you tell those people of yours," Mr. Sanderson goes on, "to put some of their bright ideas into their styles. They haven't had a new idea since they invented button-holes. Now, I'm busy!"

And when the F & X sales-manager got his

report on that interview he sent a tart memorandum to the designing department. But did the interview prove anything? Only that an ill-informed investigator had had a talk with a merchant who never felt well early in the morning.

Then aren't there any instances in which investigations can be valuable? To be sure there are.

A certain manufacturer knew that his company was very unpopular with the trade. His salesmen told him so, but their report failed to agree on the causes. A member of the trade-aid department of a certain advertising medium called on the merchants of his city independently. He got their confidence. He was not in the employ of the manufacturer and the dealers knew it. They talked more frankly to him than they ever had been willing to talk to the manufacturer's own men. He pinned them down to specific complaints. His subsequent recommendations led to some changes in the local branch office force and to a radical change of policy tending toward more generous handling of returned old merchandise. Today the trade's attitude is wholly changed. That manufacturer's goods are sold willingly.

Another manufacturer felt, quite rightly, that his own sales organization knew the trade's opinions very well indeed. A careful system of reports was very conscientiously kept by salesmen and "missionaries" and tabulated regularly. But this manufacturer wanted to know more about the consumer's idea of his product. He wanted to know why people bought his product and the products of his competitors.

So his agency's investigators collected the opinions of a thousand consumers. They struck up conversations in barber-shops, in smoking compartments, on street cars. They tabulated their results and then went after a second thousand. It was surprising to see how closely the results of the second thousand men coincided with the first thousand. And when you get into numbers as great as thousands, the law of averages begins to take pretty good care of the yes-yes boys and the human crabs.

When a sales organization is weak, there is no doubt that an advertising man who has dealt with many strong sales organizations can offer useful ideas. But his most useful idea would be to help strengthen the sales organization.

The point is that in its eagerness to create a

selling point for itself or to minimize a weakness in actual advertising ideas of copy and presentation, an agency is often apt to leap lightly over the function for which it primarily exists and land on ground rightfully belonging to the marketing heads of the manufacturer's business.

Somewhere in the business itself is an idea so simple and tangible that the public will respond to it. The advertising man's job is to find that idea and then to use all the skill and technique and ability at his command to translate that idea into terms which the public will understand and like and want. He will be reasonably busy if he does just that.

VIII

LIFTING DEAD WEIGHT

VIII

LIFTING DEAD WEIGHT

IN a certain intensive advertising campaign it was decided to use every newspaper in a certain state. That meant about two hundred dailies and five hundred weeklies, taking in most of the foreign language papers, including the Scandinavian.

It was a campaign of propaganda — one of the first instances of selling, on a broad scale, an idea rather than a manufactured product. There were to be three full pages and three half pages in the dailies and two pages in the weeklies, all appearing within a period of eight days.

For many reasons the decision to run this campaign was delayed until the last moment. The agency executive entrusted with its preparation faced the sobering thought, therefore, that he must complete the copy, art work, type-setting, electrotyping and shipping of this entire campaign within eight or ten days from the time that he was told to go ahead.

It happened that although no finished copy

had been written, the subject was engaging the public's discussion at that time and the agency man had been saturating himself with the arguments on both sides of the question for many months. So it wasn't a matter of digging for copy ideas; rather was it a matter of finding out what to throw away.

So within a day or two the copy had been written for ten or twelve possible advertisements and the ideas of the illustrations and layout were originated at the same time. Out of the lot, eight pieces were selected and then the telephone wires began to buzz, summoning the artists whose work was wanted.

It was decided not to use the work of any one artist, but rather to pick the man or woman whose technique was most appropriate to each subject. And it was also decided to use real artists — every one a high-priced star.

Some of them had never worked "commercially" before, and they approached the agency with that odd mixture of diffidence and eagerness with a thin veneer of haughtiness which artists have adopted in self-defense in the past few years when they have been the class of workmen upon whose services every propagandist has

cheerfully called without a thought of payment. The engraver or printer or lithographer reproducing the work of the artist has sold his merchandise like any maker of shoes or underwear. But the people creating what he reproduced, dealing in those imponderables called ideas and technique, have been expected to labor for love. And labor they have—with as much love as they could muster.

But when the artists in this instance were told that this campaign was on a business basis, and when it developed that all of them were thoroughly in sympathy with the ideas to be advertised, the haughtiness and diffidence died away and only eagerness was left. Everything was serene until the agency man asked:

“And now how are you fixed for time?”

“Pretty well,” replied one whose answer was typical, “I’m illustrating two stories for one magazine and I’m making a cover for another, but I should think that in about four weeks —”

“In four weeks,” the agency man broke in, “this campaign will be over.”

There was a moment of amazement. The artist cleared his throat, accepted a cigarette and asked in a puzzled way:

"Just when did you want my drawing, then?"

"Next Friday."

"And this is Tuesday? Whew!"

"Whew is right!"

But in the end all of them readjusted their schedules in some way, like the good souls that they are, and by the next Friday the whole collection was in.

Meanwhile the copy had been approved with its rough layouts.

From that point there were three ways to proceed. A separate piece of typewritten copy could have been sent to each newspaper with marginal notations specifying sizes and kinds of type to be used in setting, the notations corresponding to others marked upon an accompanying layout. With these instructions would have to be sent an electrotpe of the illustration.

This method was rejected for three reasons: Many of the papers had no equipment to set so much type. Even if they had, they probably wouldn't have the right kind of type and the setting would be awkward, slip-shod and ineffective, and — finally — it would have been necessary to see proofs for correction and there was no time for this. So, as in the case of the man

who told the girl that there were eight reasons why he could not marry her and the first one was his wife, one reason was enough.

A second way would have been to have each advertisement set by a metropolitan daily and then to have matrices made by this paper in sufficient quantity to supply all the rest. But there is only one New York paper with a composing room which sets type with enough care and skill to satisfy an exacting advertiser. And to put the whole mechanical burden upon that one paper would have been unfair. And besides, even that paper's composing room does not quite measure up to the standards of the best job printers who have specialized in advertising composition.

There was one more reason for rejecting this second way. Some of the illustrations contained delicate lines which would be blurred by some of the papers if they printed from plates cast from matrices.

So although the third way involved a great deal more expense, it was chosen. Three job printers devoting all the time of their establishments to advertising composition were picked. Each one received copy and layouts for three or four advertisements.

Meanwhile the artists' original drawings had been sent to the engravers — those containing only pen and ink work to one firm making good zinc line cuts and those in which charcoal or "wash" were used to another house where specially careful halftones could be expected.

Because the layouts were made accurately it was possible for the compositors to set their type without waiting for the engravers' plates of the illustrations. Space for the picture was left in each advertisement and as soon as the plates arrived from the engravers they were dropped into place.

These days very few intelligent advertisers need to be sold on the idea of hand-composition by an outside job printer. But occasionally one encounters a man who demurs at paying the price of having his advertisements properly set.

Such men as Will Bradley, Benjamin Sherbow, Everett R. Currier and one or two other specialists in typography have done an incalculable service to advertising in educating advertisers to want and expect and be willing to pay for type-setting that is pleasing to look at and easy to read. They have been the landscape architects of the printed advertising page. Fortu-

nately their example has been an inspiration to many other men who have the sense and taste to give typography the serious, conscientious attention that it deserves. And, unfortunately, their example has also attracted a lesser group of those who in another profession would be called quacks. Apparently it seems very easy to sit in a large airy office and charge fees for doing nothing but arranging type without even touching it. But the results of the work of the real ones are the surest indication of the tremendous amount of technical training and natural taste that this new and undercrowded profession requires. Typography is especially commended to the attention of the man with an ambition to enter the advertising business by a door that still stands wide open.

The most successful typographers have small patience with beauty for beauty's own sake. A long paragraph entirely set in capital letters and properly placed upon a page with wide margins of white space may be a delight to the eye, but it is infernally hard to read. And since the first requirement of an advertisement is to get itself read, an advertisement which is simply a beautiful design is not a good advertisement.

Typography's big service to advertising is in making advertisements easy to read — by the choice of type, by proper spacing between words and lines, and by using the right size of type for the eye to follow with comfort and pleasure along a line of any given length.

In the offices of most newspapers and many magazines there simply isn't time to fuss over the little things that make such a big difference in the appearance of advertisements. A great deal of setting must be done by machine and, marvelous as they are, the machines lack the niceties and finish of hand work. Also, most publishers' composing rooms are woefully lacking in the few, simple, modern type faces which the discerning advertiser has learned to prefer. Any number of fancy and unreadable faces are usually available, faces that seem to have been designed by the same mid-Victorian who thought of colored squares of glass for the window on the stair-landing in houses with cupolas and tin bath tubs. These scroll-saw types are often produced when an interest in typography is evidenced; usually produced with an air of "Now I'll give you something nifty." And that's what they are.

Meanwhile, that idea-campaign has been left suspended in mid-air. It had just been sent in sections to three printing offices to be put into type.

When the first proofs were received they were corrected and sent back for revision without being shown to the advertiser. Corrections of this sort are unavoidable even when the most careful layout has been made. Copy takes on a new look when it gets into type. The sense is often broken badly by the end of a line. A short line at the end of a paragraph sometimes calls undue attention to itself. A new and better headline often suggests itself when the old one stares out at you from a printer's proof. It is frequently apparent that a few minor changes in spacing will vastly improve the appearance of the advertisement. Mechanical changes like these are best made before the proof is shown to the advertiser so that it will not be necessary to lay the proof before him with an outburst of apologies.

With the revisions made the proofs were submitted. Because this advertiser was a good advertiser he looked them over very carefully, offering no snap judgments and evidently reject-

ing a number of miscellaneous suggestions as they popped into his head. Finally he asked why certain things had been done this way or that way. In the end his criticisms were narrowed down to a very few constructive changes — changes which obviously strengthened and clarified the advertisements.

Later the same day revised proofs were shown to him. This time there were practically no more alterations.

“All right,” he said at the end of this meeting, “go ahead and shoot!”

This was late in the afternoon. Ten or twelve men were waiting for that word in each of the three printing offices. Thirty-five more were waiting for it at the electrotyping plant.

The agency man went from one printing office to another in a taxi, personally seeing a finally revised proof of each advertisement and giving it his O. K. As fast as an advertisement was approved the form containing it was locked up and carried, in the printer's truck, to the electrotypers.

And then in a few hours, through the magic of hot copper and lead and felt, the metal of that campaign was moulded. The link was cast be-

tween one man's pencil and the presses of hundreds of newspapers with their millions of readers.

Wagons and trucks began arriving at the agency man's office — each loaded with its slabs of copper or lead. Messengers staggered back and forth from truck to shipping room, where hammers were pounding as electrotypes and stereotypes were nailed into their wooden boxes.

Clerks went from table to table, issuing labels for the packages and boxes and checking off the shipments on their lists of newspapers.

Other clerks filled out their order blanks, giving the publishers instructions about the dates of insertion and telling which piece of copy was to run on each day.

That shipping room could have become bedlam itself without the slightest effort. It was noisy enough of necessity, but because plans had been laid in advance, because every step had been anticipated, a system was working perfectly under the apparent confusion. If there was noise it was because metal refuses to move itself from place to place without noise.

But by the next evening the weight of that campaign's metal was evenly distributed over

the press-rooms of hundreds of newspapers. And the agency man was as much relieved as if he had actually freed his shoulders from those tons of copper and lead.

Compared to most campaigns, this one was handled very quickly. And yet it passed through all the mechanical stages of a campaign prepared at a more normal and leisurely pace. Its passage was simply compressed into a shorter period.

But occasionally even greater speed is required. A certain series of advertisements was once decided upon late in the afternoon of a November day. On the following morning the first piece of copy appeared in a dozen cities including San Francisco and Seattle.

Everything was sent by telegraph. A long telegram was drafted starting with insertion orders. Then came type specifications, including borders, margins, type sizes, spacing and even the location of a box of italics. The text itself was preceded and followed by the word "quote."

The astonishing part of it was that a week later, when all the checking copies of the papers were assembled in New York, the variations

among them were so slight as to be negligible. They were scarcely greater than they would have been if each of the papers had been given plenty of time to set and submit proofs. Newspaper composition may not be as exact as it should be, but there are times when speed is the first requirement and at those times the newspaper's composing room comes up to scratch like a shot.

An experience with a campaign of large metallic bulk is very wholesome for any one engaged in the practice of advertising. It instills a new and enhanced respect for the dead weight of sheer metal underlying the business. A man who has passed through it can never correct a proof so thoughtlessly as he did before; he remembers that if he tells the printer to take a word out of the middle of a paragraph, he may be necessitating the resetting of everything in that paragraph from that word down to the end. Of course if a change should be made, it must be made even if it means resetting the whole advertisement. But printers are paid by the hour and they are trained to be very philosophical about what they do with their time. If a change is marked, it will be made.

Many an advertiser has been astonished to get a bill for three or four hours of composition for revision when he distinctly remembers having changed only two or three words. He forgets that the new words were not the same length as the old ones. And, as has been said, type is not made of rubber and if a word is too long to go into a given space, it can't be squeezed in.

The night city editor in a New York newspaper office once handed to a new copy reader a proof of a column-long speech.

"Cut this to three sticks," he said. That meant three-eighths of a column. And it was within ten minutes of edition time.

The copy reader went through that speech as if he were editing type-written copy. If he saw a sentence that could be spared from the middle of a paragraph, he marked it out. That proof looked like a letter that had passed the censor with heavy casualties. The night city editor looked over his shoulder.

"That's type, man," he exclaimed. "You aren't editing a manuscript!" And then he took a clean proof and cut it down by marking out whole paragraphs or the last few lines of paragraphs. In the press-room a compositor

made his indicated changes swiftly and surely — merely by lifting out whole paragraphs of type or the lines at the ends of paragraphs. To make the changes marked by the new copy reader would have meant entirely resetting.

The advertiser who wants to change a type proof for good reason is certainly entitled to have it reset as often as he likes. But if he doesn't want to throw his money away and waste the productivity of a printing office, he will make no changes on whim and he will remember that the flirt of his pencil may mean hours of lifting and carrying and re-arranging of pieces of metal by somebody — and somebody who is uncommonly well paid for the effort these days.

The importance of one of these pieces of metal — a very small one — was admirably illustrated recently in the publication of a certain advertiser's catalogue.

The pages containing his price list had been checked and re-checked with special care by himself, by his advertising manager and by his agency's representative. And yet when the first copies of his catalogue were delivered to him he saw at a glance that a leading article was listed at \$1.00 instead of \$1.50.

His voice fairly crackled as he phoned his agency about the mistake. His agency's executive reached for the final proofs. There it was in the proofs — correct at \$1.50. And there it was in the finished catalogue — incorrect at \$1.00.

The presses were running, the printer reported, duplicating that mistake as fast as ink could touch paper.

"Stop 'em!" yelled the agency man. And after the mistake was corrected and the world was being told that it would have to pay \$1.50, an inquiry was started.

It was a mystery for several days. Every copy of the final proof was right and yet the very first finished catalogue was wrong. The printer was known to be reliable. When he said that he didn't see how it could have happened, his word was enough.

Finally, he called up the agency one day with the solution. A little red-headed devil had confessed — devil being used in its professional and not personal sense. Trundling one of the forms from composing-room to press-room, this youngster had bumped into a door-jamb. The form slid to the floor. A little of the type fell out.

Just then the whistle blew for lunch. The kid was afraid of losing his job and prevailed upon a good-natured compositor to replace the missing type. All of it couldn't be found on the floor, so from a set of final proofs the missing lines were taken, correctly as they thought. They did a good job of it, in everything but that one wrong price.

The agency man trusted the printer and believed this explanation. It could have happened — just barely. But he couldn't ask his customer to take his word for another man's word about an incident like that. So all the advertiser ever knew was that he finally received correct copies of his catalogue to the full number of his order.

That was all that interested him. The agency is the connecting link between its advertisers and an army of mechanical workers and many tons of metal. When an advertiser sees an advertisement produced by his agency, he considers it as the product of the agency.

And this is as it should be. He doesn't care how many processes are involved any more than he cares how many sources his lawyer consults in the preparation of a brief. It is like holding

an architect responsible for building your house. His troubles with plumbers and plasterers and carpenters and painters do not interest you. You want results.

An advertiser is not interested in the meandering habits of printers' delivery boys. He does not respond to the details of how a negative was spoiled by an engraver. He cares very little that a form arrived at the electrotyper's just too late to go into the ten o'clock bath. The fact that a composing room has none of his favorite type makes no difference to him whatever. He hears too many alibis in his own business to hear those of the mechanical side of advertising.

He deals with his agency and his agency acts for him in carrying the dead weight of sheer metal.

IX

**THE RIGHT WORD IN THE
RIGHT PLACE**

CHAPTER IX

THE RIGHT WORD IN THE RIGHT PLACE

A WRITER of fiction may work all of his days, if he likes, to develop a style of his own. But a writer of advertising must work all of his days, and most of his nights, to develop a different style for each customer.

It is perfectly simple when you stop to think of it. An advertisement should look and sound like the firm which signs it; not like the man who writes it. It should catch the spirit of the advertiser's personality and should reflect that personality in words that create a proper picture. It should create this picture so simply that many will grasp it, some will talk about it, and a few will act upon it.

An exclusive jeweler may say: "Your inspection is invited."

A garage-keeper may say: "Come in and look us over."

The words used in the jeweler's invitation help to create a picture of dignity, taste and lux-

ury, with a little aloofness as befits an establishment where everybody isn't welcome. The words used in the garage-man's invitation give you a picture of a man in jumpers wiping his hands on a piece of waste. Try interchanging the two invitations and see how inappropriate they become.

Johnson says of Gray's *Elegy*: "It abounds with images which find a mirror in every mind, and with sentiments to which every heart returns an echo."

If an advertisement can even remotely approach that result by its choice of words, the argument will have a much easier time of it. For the words, with the help of the illustration and the typography, set the stage.

Every one who sells anything knows how important it is to get a prospect into the right frame of mind. Many successful salesmen diagnose moods at a glance. If a man is obviously nervous, hurried or ill-natured, they get away from him without even starting their argument. If he is genial, happy about something, at peace with the world — that is the time he will buy most readily.

So it is apparent that an advertisement, which



1355—Polychrome Candlesticks
\$7.50

MARIAGE

C'EST le beau monde qui prend les cadeaux d'Ovington, et c'est le beau monde qui les reçoit.

OVINGTON'S

"The Gift Shop of Fifth Avenue"
314 Fifth Ave. nr. 32d St.



Sheffield dinner coffee set.
\$20.00 to \$75.00

THE stately charm of good Sheffield is compelling when the Sheffield is new—but absolutely irresistible when you've owned it and used it—and lived with it. For Christmas Gifts it is hard to imagine anything finer.

OVINGTON'S

"The Gift Shop of 5th Ave."
314 Fifth Av., near 32d St.

989 Nest of
Trays, \$7.50



MEN

GIFTS for men—gifts that surpass in acceptability the conventional box of cigars and the unconventional neckties are always to be had at reasonable prices at Ovington's.

OVINGTON'S

"The Gift Shop of Fifth Ave."
314 Fifth Av., near 32d St.



724—Buddha Bookends, Pair \$3.50

MEASURED by time, Ovington's is 70 years old. Measured by its wares, Ovington's is the newest shop on Fifth Avenue. Measured by its charm, it is the most fashionable shop—and measured by its prices, Ovington's is the most reasonable.

OVINGTON'S

"The Gift Shop of Fifth Avenue"
314 Fifth Av., near 32d St.

Good taste can often be expressed in small space without loss of strength. These newspaper advertisements by T. L. L. Ryan have attracted a great deal of attention by selling something and saying something at once.

has no way of readjusting itself to a prospect's mood, must also seek to shape its approach in the way that will be most likely inviting to the man whom it addresses. .

Therefore, besides reflecting the house which signs it, an advertisement must reflect the personality of the person whom it is designed to reach.

"Price Concessions on Dining Suites" might be the caption on a furniture store's advertisement appealing to people of more-than-average means. But "Dining-Room Furniture Cut in Two!" would be more likely to interest purchasers of lower grade merchandise. The problem becomes complex as soon as a house of established dignity and standing decides to widen its market beyond the limits of its limousine trade. It must decide how it can maintain its prestige and still be interesting to a less lofty circle. It cannot be merely snobbish, for many people are sensitive about trading where they fear that they may be snubbed. It must be genuine, inviting and yet aristocratic — all at once.

On one of its calendars the telephone company urges its customers to be considerate, adding: "You are judged by what you say and how



BY SPECIAL APPOINTMENT
TO H. M. THE QUEEN



BY SPECIAL APPOINTMENT
TO H. M. QUEEN ALEXANDRA



BY SPECIAL APPOINTMENT
TO THEIR MAJESTIES
THE KING AND QUEEN
OF THE BELGIANS



BY SPECIAL APPOINTMENT
TO H. M. THE QUEEN OF NORWAY

OMNIA OMNIBUS UBIQUE

HARRODS trade-mark signifying everything for everybody everywhere. Literal as well as latin. Store covers half as much again as St. Paul's, embraces two hundred shops, employs six thousand people, sells everything from candies to castles, trades with every quarter of the globe—a granary, a vineyard, a bank, a depository, a library, an atelier of fashions, a saturnalia of jewels, a caravan of silks, a crystal palace of glass and porcelains, a tea shop, a tobacco plantation, a booking office for theatres and tours, a bureau of currency exchange, a world's fair for the world that fares here, and the greatest rendezvous for Americans stopping and shopping in London.

HARRODS LTD

WOODMAN BURBIDGE Managing Director

London
& BUENOS AIRES



When the head of this English house visited America this year, he had the good sense to choose an American, Frank Irving Fletcher, to write his American copy.

44

you say it." When you realize that for every one who knows the members of a firm personally, thousands of people form opinions of it from its advertising, you see how important becomes the question of "how you say it."

You can make out lists of words — like charm, distinction, breeding, dominate, exquisite, decorative, culture, replica — which carry an impression of high prices. You can make out another list of words — like luck, tinkèr, sport, jump, slip, twist, bounce, which slap you on the back.

Then you can go further and find words for "smack-your-lips" copy — like crisp, luscious, creamy, delicious, toasted, golden, piping-hot, appetizing, flavory, rich, spicy, plump, tender, savory, aroma, piquante, tempting, juicy.

The danger in all this is that a writer of copy falls into the habit of using just about the same words, or the same sort of words, in every piece of advertising that he prepares for an advertiser.

In a certain advertising agency recently a list of words was made up and sent to every man writing copy for a Fifth Avenue shop. They were told that those words must not appear in that advertiser's copy until further notice. The

reason was that a distinct style of copy had been struck by the man who originated the copy and those who came after him thought the best thing they could do was to strike the same note over and over again.

But you can't make a melody out of one note. And in this advertiser's copy a few words like distinction, charm and decorative were sadly in need of a rest. When this rest had been obtained for a while through conscious avoidance, a few of them were allowed to creep back. But meanwhile the advertiser's vocabulary had been notably enriched.

All of this discussion of suiting the word, particularly the adjective, to the copy ought to be unnecessary. But unfortunately it isn't. If you take the trouble to look you will find the same nouns and adjectives used in pieces of advertising copy as different as steam shovels and steamed puddings, brass polishes and brass beds, shoes for men and shoes for motor cars, brake linings and skirt linings.

It's not necessary to strain for an effect in order to employ words that are appropriate. Too often all of one man's, and even all of one agency's, copy sounds alike only because it is

Break its Grip



FIRE is taking from this country an annual toll of \$500,000,000. It is wiping out homes, stores, factories and merchandise that cannot be replaced. Insurance pays for destruction of physical values but will not bring back business. It cannot prevent the distress and suffering which fire causes or repay loss of life.

Your premiums in the Hartford Fire Insurance Company buy *fire prevention* as well as insurance—the advice of fire engineers, the assistance of a competent organization built up for the sole purpose of reducing your danger of loss. Write us or arrange for this through the Hartford local agent in your locality.

Hartford Fire Insurance Co. Hartford Conn.

The Hartford Fire Insurance Company and The Hartford Accident & Indemnity Co. write practically every form of insurance except life. Any agent or broker can get a Hartford policy for you.

When this advertisement occupied a page in the Saturday Evening Post, the hand appeared in red. With the headline it told the story at a glance. Calkins & Holden have a way of doing that.

based upon no more intimate knowledge of products than can be obtained from a study of scrap-books containing past performances.

Take these three headlines:

"Every Bump a Collision!"

"Here's some horse-sense for pipe-smokers."

"The prettiest, the daintiest, the flimsiest."

The first one is for a shock-absorber. The second is for a pipe-tobacco. And the third is for a laundry soap. Every noun in all three is appropriate to its product. The first two are essentially masculine as the third is feminine. Each one is in character not only with the product but with the person who is addressed.

The man who wrote the first of the three went even further. He employed what the old high-brows used to call onomatopoeia and what the newer philologists call echoism — "the formation of words by imitation of natural sounds." Words like hiss, hush, click, jingle, clink, drip — yes, and bump — are valuable advertising words because they say something and create a mental picture at the same time.

The encyclopedia will tell you that "at one time there was an exaggerated tendency to find in echoism a principal source in the origin and

growth of language, ridiculed as the 'bow-wow' theory of language." The job of the advertising writer would be infinitely easier if the bow-wow method had been followed by those who were in charge of manufacturing our language. Their copy could be entirely composed of words looking and sounding like the ideas behind them. Then a colorless word like machine would not stand ready to mean anything from a hydraulic press to a typewriter. Then an adjective like charming could not be applied to a gown, a hotel and a dessert. It would have made advertising much more effective.

It is both difficult and dangerous, at best, to attempt to point out definite ways of achieving results in writing advertising copy. Just when a rule gets itself comfortably established in the minds of most advertising men, along comes a bright young copy man in a Western agency who proves that the other way works just as well. Precedents are acrobats. And in a business where the old masters are still able to play a very creditable game of golf it is natural that most men have worked out their own rules and are a little apt to sniff at the ideas of others.

A salesman for a course in business training

goes so far as to say that the only way he can sell an advertising man is with this solicitation:

"Now, I want you to promise me that you won't read the volumes about advertising. Frankly, I'm sure that you wouldn't agree with them. You are working out principles every day—just as vital, just as comprehensive, just as valuable as any of those described by the authors of those volumes. But the rest of the course will interest you, for there is much that you will want to study about the fundamentals of cost finding, plant management, accounting, corporation finance, investments, shipping, credits, office organization, real estate, economics, banking and other subjects with which you aren't so familiar."

And then he picks up the advertising volumes, walks to an open window and says: "Suppose we throw these books away now. You could write better ones yourself."

But though concrete recommendations may be questioned on most phases of advertising writing, in the choice of words there are a few principles which perhaps may be set down with safety.

First it is well to choose words that live today

in our national speech. Words which appear only in books do not lend themselves to copy. They are too selfish. They advertise themselves instead of the product.

Certainly it is preferable to choose words which convey an idea without calling attention to themselves. Occasionally advertising copy gets very pompous — usually without more reason than to tickle the vanity of the advertiser.

“There’s the idea,” one manufacturer used to say, after he had explained a selling point to his agency’s representative, “Now you put in the verbiage.” And he could never be persuaded that a piece of copy was good copy unless it contained several words which he couldn’t understand.

Another advertiser once asked one of his buyers to pass upon a piece of copy. The buyer checked up all the prices and, in addition, ventured to suggest a way in which he thought the phrasing could be improved.

“Never you mind about that!” shouted the head of the firm. “I pay that writer \$10,000 a year and I guess he knows grammar!”

Frequently the writer of advertising encounters the business man who likes to declaim copy.

He will hold an advertisement at arm's length and recite it with the same resounding emphasis, and very likely the same gestures, that he employed when he won the oratorical contest at high school. The temptation to give him adequate material is very great. But it should be shunned if the advertising, and not the advertiser, is expected to perform.

Second, a wise course is to choose the word which most clearly and swiftly conveys its meaning. This is not always the short word. Take a word like *constitute*; it is really shorter than "Go to make up." *Innumerable* is shorter than "too many to be counted." And yet the longer word carries its meaning to the eye more swiftly than several short words with the same meaning.

Adam Sherman Hill gave both of these examples in "The Foundations of Rhetoric" which every writer of advertising could read or re-read, preferably both, with great profit.

The advantages of short words and long words are clearly described. "In a single instance," he says, "the gain in time and space is not large; but in a chapter or a volume, the saving of one syllable out of every twenty or every hundred syllables is a great economy."

Certainly no principle could be more applicable to advertising. And again:

“Another way in which short words save a reader’s time is by diminishing the amount of effort needed to get at their meaning. They are, as a rule, more readily understood than longer words; for they are the familiar names of familiar things or of familiar ideas and feelings. They belong less to literary language than to living speech.”

If there was ever a form of writing which ought to belong to living speech, it is advertising. For no form of writing was ever intended more directly to influence methods of living.

Third, all good short words do not come from the Anglo-Saxon. From Latin origin, Hill tells us, come such useful monosyllables as add, fact and mob. From the French come cab, cash, corps, pork, quart and zeal. Duel is from the Italian, cask and cork come from the Spanish, gulp and yacht from the Dutch, shawl from the Persian, and shrub and tea are from the Arabic and the Chinese. When the choice lies between an Anglo-Saxon word and one from, say, the Icelandic, no doubt the Anglo-Saxon will tell its story more quickly, but the writer

who too rigidly confines himself to Anglo-Saxon words is like a golfer who uses his irons from the tee. The rest of his shots have got to cover a lot of distance.

Fourth, the temptation to decorate copy with fine writing should be throttled. Many beginners in copy-writing are unable to resist the urge to write to please themselves. The sentences swerve them off the highways of their argument and lead them into delightful lanes of self-indulgence. They forget that they are selling merchandise and revel in the joys of stringing words together like colored beads.

One such writer was especially persistent in writing to please himself. It took months to discourage him, to make him see that his copy should sell something instead of preening itself. Two or three years after he began, his chief asked him one day whether he realized how much his writing had improved.

"Sure," he answered, "but it isn't half as much fun for me."

A generation ago the rhetoricians quarreled with the newspapers for using "long words in order to give an air of magnificence to the petty or the mean." Recently this tendency is con-

High Sign
No. 21



The High Signs of Orlando

Behold—the “*Sign of the Urgent U*”—a signal specially created by the Order of Orlando for use in the great membership drive now in progress.

It means “*U Join Us*”—an invitation to the wandering smoker to join the Order of Orlando—to enter the mystic Arena of Aroma and to learn the secret of a good cigar.

Heed this sage counsel, Friend—and waste no time. Go now, and Unite with United, the stores where Orlando presides. Let Orlando teach you a new degree of cigar satisfaction.



Thousands of men are enrolled in the Order every day—men who have seen the wisdom of smoking Orlando—the cigar that combines quality with economy. There's a character about this rich, mild cigar that makes friends the minute

you've experienced its soothing charm. Everything about Orlando is just what you've always hoped to find in a cigar—and most always hoped in vain. U—join the Order today, Friend, and learn what thousands of men have learned already!



Invisible size, 2 for 25c Box of 25, \$3.25—\$4, \$4.50



Orlando comes in ten sizes—10c to 15c. Little Orlando 6c. Ten sizes enable us to use a fine grade of tobacco without waste—the secret of high quality at low prices.

Orlando is sold only in United Cigar Stores—“Thank you!”



UNITED CIGAR STORES

One of a series by the Federal Advertising Agency creating a distinct personality.

fined to small town papers, but it is interesting to find that Lowell found the newspapers guilty of speaking of "a disastrous conflagration" when they meant a fire, of "calling into requisition the services of the family physician" when they meant sending for the doctor, and of "tendering him a banquet" when they meant asking him to dine.

Hill found in the newspapers of his day the same tendency. He found "floral tribute" instead of flowers, "lack of finances" instead of poverty, "itinerant merchant" instead of peddler, "convertible into cash" instead of money value, "united in the holy bonds of matrimony" instead of married, and "piscatorial sport" instead of fishing. And that was nearly thirty years ago.

Today, in advertising, in the attempt to throw individuality around merchandise, there is a similar danger. You will find a washing machine called a mechanical laundress. Men's clothes are referred to as exclusive apparel for gentlemen. Tailors are called drapers and civilian clothes are described as mufti.

Often the use of stately words will be defended on the ground that they help to create

atmosphere. But sometimes stilted forms lead to trouble as they did in the case of the jewelry house which advertised: "Blank & Co. — Watches for women of exclusive design and distinctive appearance." Don Marquis clipped that advertisement for "The Sun Dial," his column in the *New York Evening Sun*, and added the heading "So do we all."

Fifth, foreign words, particularly French words, have a use in advertising which would not be sanctioned in other forms of writing. In fashions the skilful use of French, particularly if you make it so simple that the English meaning can be guessed by most people, helps to complete the picture. One perfume manufacturer's copy was entirely written in French and then, as if as an afterthought, the English translation was added. It was quite a game for the girls — seeing how much they could understand without referring to the explanation. And it helped to sell a lot of perfume. A big department store in New York goes so far as to use French headings for many of its fashion advertisements. It gives French names to some of its departments, and has French writers on its advertising staff. Why not?



Sixth, the use of figurative words has a real place in advertising — if you don't mix your figures. Our speech today is full of figures of speech and a lot of business men do not realize that they use expressions which once were poetry.

They speak of *driving* a bargain, of a *sharp* voice, of *fleecy* clouds, of a *wild* idea, of *digesting* a report, of a *striking* remark. And every italicised word was first used in that sense by some unbusinesslike soul like Shelley or Keats or Tennyson.

From Dr. Johnson's "Life of Addison," Hill quotes this passage:

" Fired with that name,
I bridle in my Struggling muse with pain,
That longs to launch into a nobler strain.

" 'To bridle a goddess,' roars the old Doctor, 'is no very delicate idea; but why must she be bridled? Because she longs to launch; an act which was never hindered by a bridle: and whither will she launch? Into a nobler strain. She is in the first line a horse, in the second a boat; and the care of the poet is to keep his horse or his boat from singing.' "

And here are three other instances by less distinguished writers:

"Reports indicate that the backbone of the cold wave is broken."

"Carlo received severe injuries at the hands of a bull-dog."

"A sea of upturned faces was watching the bulletins, shouting and hissing as each new return came in."

If a figure of speech is intended to create a picture before the eye, the difficulty here seems to be that these writers were producing a whole movie scenario.

To sum it up, suppose we take a paragraph directly from Hill himself:

"If, in short, a writer sincerely wishes to communicate to another mind what is in his own mind, he will choose that one of two or more words equally in good use which expresses his meaning as fully as it is within the power of language to express it. If he wishes to be understood, he will choose the word that points straight to the object it represents, and to nothing else. If he wishes also to interest or to move his reader, he will choose the word that excites the desired feeling, either directly or indirectly — by what it means, or by what it suggests through the association of ideas. In every case, he will choose the word that calls least attention to itself as a word, and thus enables the reader to give his whole mind to what it signifies or suggests."

X

THE CAMPAIGN



X

THE CAMPAIGN

A MAN who was discussing a proposed advertising campaign said the other day:

“Now, our business is peculiar.”

That man had the first qualification of becoming a regular advertiser. He had grouped all business into two classes: his own and others.

Advertising men hear, from day to day, that the furniture business is peculiar, that the book publishing business is peculiar, that the china business, the insurance business, the shoe business, the real estate business, the collar business, the rug business, the men's clothing business — that all these businesses are peculiar. To which the answer is, of course, that the most peculiar business in the world is the advertising business.

It is most peculiar because it must recognize the peculiarities in other businesses without being blinded to the great fundamentals which underlie all of them.

All businesses have in common the elements of production and distribution. Administra-

tion is a part of production just as selling is a part of distribution.

One manufacturer may send his own salesmen direct to the trade and another may sell to jobbers and be unable to tell what happens to his product after that. One advertiser may manufacture his merchandise from raw materials and another advertiser may be only the selling agent for a factory or a group of factories. One man may advertise a product which is bought every day by millions of men or women and another may advertise a product which the consumer never consciously buys — like the piston ring of an automobile cylinder — and which is bought once or twice a year by only a handful of men.

And yet so elastic and powerful is the force called advertising that it can be made to serve the purposes of all these advertisers in all the permutations of their industries.

One after another the business men of this country have discovered that they too can use this force which has helped men in other lines of business. The history of advertising in this country has been the awakening of one industry after another.

For generations bankers thought they couldn't

Ingenious Mr. B

How he plans
to provide for his family

Mr. B, 33 years old, married, with two children, has accumulated \$35,000 in New York and other investments.

Now that Mr. B. has made a good start in life, he tells us he is chiefly concerned about his family—"in case anything should happen."

In this frame of mind, he read recently one of our advertisements advertising Trust Funds. It helped him crystallize an idea that he had. He came to see us about it.

This is what Mr. B. did:

He put his \$35,000 into a Trust Fund which provides for the following—

The Trust Company will invest the principal in sound securities and collect the income—approximately \$1800. Out of this the Company will pay an annual premium of \$1325 on \$50,000 life insurance which Mr. B. has taken out—as part of his plan.

This leaves a margin of about \$475 which the Trust Company will credit to Mr. B's checking account each year.

Result:

On his death, Mr. B's estate will at least amount to \$50,000 insurance plus the value of the Trust Fund, making an assured total of \$65,000.

But Mr. B. was too far-sighted to put the responsibility of investing to keep a coin upon his wife. Instead, he has arranged in his will to have his estate "put in Trust." Then, through the Trust Company, his wife will receive a steady income for life. Or, if the children should survive her, the estate is to be divided between them, when the youngest, now a little girl of three, becomes of age.

In putting this common-sense plan on to you, we suggest that you look further into

A COLUMBIA TRUST FUND

for safeguarding the money you leave

The plan is this:

1. A Columbia Trust Fund is simply money set aside under the protection of the Columbia Trust Company and invested to provide assured income for definite objects.
2. Life insurance or any other money may be used to form the Trust Fund. We are bound by a written agreement to carry out your wishes definitely and absolutely.
3. We will make investments of the Trust Fund for you in such quantities as are desired for Trusts, or, if you prefer you can give us definite instructions to follow.
4. Income from the Trust Fund will be paid in installments to whom you wish and when you wish and in the amount you wish.

You can take up this matter at any of our offices. Please ask for the Vice-President or Manager in charge. He will be glad to talk with you personally and promptly—of course without obligation on your part.



Member of Federal Reserve System

INCORPORATED IN N. Y.

In his copy for the Columbia Trust Company, J. K. Fraser has proved that a bank's advertisement can be as interesting and comprehensive as any merchant's.

advertise. Their business was peculiar. There would be a run on any institution which so far forgot its dignity as openly to solicit business. The idea was, apparently, that each bank was supposed to hold at all times just as much money as it could accommodate without bursting.

In the past ten years this has changed. Some of the most intelligent advertising now appearing is signed by the strongest financial institutions in this country.

Insurance companies are only just beginning to emerge, as a class, into the field of advertising. Accountants still have more reticence than the nature of their work warrants. They are selling a service no more confidential than a banker's. It is difficult to think of any business which cannot be advertised. No, that's an exaggeration. Doctors shouldn't advertise; the good ones have more than they can do now and the poor ones shouldn't be told how to increase their scope. And burglars shouldn't either. It would be fatal. That's one business that *is* peculiar. Stock exchange houses have very excellent reasons for conservatism, but a few of them have discovered that it is not necessary to engage in bucket shop language in order to do something

more than converse in code with one another as most of them still do.

As each new industry has emerged from the great silence, the pioneers have passed through certain stages in their attitude toward making advertisements. First their copy was confined to the good old "John Jones, M. D." school of card advertising. Then some bright bookkeeper or useless relative devised a few snappy phrases like "Ours is best — why buy the rest?" Combined with the firm name and the trade-mark and set by the printer's devil at the local newspaper office this advertising marked a distinct advance. Possibly a fancy rule border and one or two ornaments of pointing hands or conventionalized bay trees were thrown in for good measure if they were within reach of the young compositor.

Years elapse. Part three will follow immediately. One day the advertiser sees one of his competitors *saying something* in his advertising. This is unprecedented. Inquiry reveals the news that an advertising firm has prepared the new copy.

Eventually an advertising man sits in the old factory office, listening to the head of the house

as he explains the product's manufacture and its sale.

"Now, the first thing for you to remember," he begins, "is that our business is peculiar."

Then begins the task of getting both viewpoints into the firm's advertising. The manufacturer sees his product from the inside. He may be so close to it that he can get no perspective on it. That is his danger. The advertising man sees the product from the outside. He may be so far from it that he has no knowledge of it. That is his danger. The problem is to get an inside-outside viewpoint so that the consumer, who may be assumed to know nothing whatever about the product and to care less, can be told intelligently how he must come to think about it.

"We look at the stars," says Sir Rabindranath Tagore, "and they seem to be still; we look at the earth and it seems to be flat. Yet we know that the stars are rushing through space and that the earth is really a ball."

With one we are too far away, like the consumer. With the other we are too close, like the manufacturer.

There is a simple and valid reason for the advertiser's desire to have his advertising prepared

Your Speech to the Wool Club

Suppose you are asked to make an address to the Tide-Water Association or to the annual banquet of the Lapidary Employers' Board.

It is a matter of great moment; you write and rewrite your remarks and rehearse all the details. It may even entail a new dress coat and the finishing touches of a professional coach.

And yet at most, you will actually talk to no more than two thousand people directly and perhaps three times that number through reprints in the trade press.

Are you equally careful of your speech to millions in the advertising columns?

Do you employ the best brains without stint to prepare your messages?

These messages of yours do not go to hundreds at a banquet-table; they go to millions in the homes, and when your chance comes to speak to a whole nation, if it be only for two minutes, you ought to have the best speech-maker in the nation as your mentor.

When you advertise nationally, employ experts to prepare your speech—your message—your advertisement.

Publishers are in a position to appreciate the best work of the leading agencies.

*Advertising space in the Butterick publications
is for sale by accredited advertising agencies.*

Butterick—Publisher

The Delineator
Everybody's Magazine
Two dollars the year each

The newspaper campaign of Butterick, conceived and mostly written by Stanley Latshaw, has done incalculable good for Advertising. In words of one syllable it has explained the sound fundamentals of the business with vigor, simplicity — and a smile.

by some one trained in observation and in writing. It is this:

You put an advertisement in a newspaper or a magazine and it immediately goes into competition with the best writing brains of the country. More than that, the writers of editorial material have an advantage at the start. The public buys the newspaper or the magazine for its editorial contents.

Now imagine an advertisement coming in competition with the human, timely, vivid words in the headlines and columns of a newspaper or with the stories, articles and pictures of the highest paid authors and artists in the country.

The trained writer of advertising applies to business the same knowledge of human emotions that the newspaper man applies to current events and the author to fiction. Imagine such an advertisement written by a man whose chief exercise in composition consists of dictating letters that start: "Yours of the tenth at hand and in reply would say."

Yet the writing of advertising looks easy. It's one of those jobs which every man in his heart thinks he could do better than the man who's doing it — like running a hotel, producing a musi-

cal comedy and editing a newspaper. A distinguished author once told about writing an advertisement for a friend who manufactured tooth brushes. He said that for days he wrestled with himself for the very salvation of his soul before he produced anything he would show. And when he finally showed it do you think it was used? It certainly was. But that author confessed that no essay or short story that he had ever written called for thinking of so many things at once as that advertisement, and he honestly believed that it was one of the best pieces of writing he had ever done.

He said so very frankly, for he was not afflicted by the curious patronizing attitude which many persons of limited literary ability feel, or affect to feel, toward commercial work. There is a certain type of mind which feels that it constantly must vindicate itself on its contact with business. In some newspaper offices and publishing houses this attitude may be traced back to the day when the "must" order from the business office was received by the editorial department in righteous indignation.

Today it is usually a pose assumed by persons who feel that a disorderly desk is a mark of in-

tellect and that a knowledge of the simple fundamentals of business is to be disowned. It is an odd survival of the day when a person who wrote was regarded as queer and believed that he must live up to his part.

There are numberless men of high attainments now engaged only in commercial writing — men who, like the editorial writers of newspapers, are satisfied to remain anonymous because their greatest pleasure is the knowledge of the influence that they are exerting over their fellow-men.

Occasionally an artist who finds that he cannot support his family by drawing for the editorial pages seeks to enter the advertising field with an apology for prostituting his talents. He finds the field in the possession of very astute business men who look like lawyers or bond salesmen or any other group of aggressive, clean-cut business men and whose ability to draw is in inverse ratio to the length of their hair and ties.

They give value for value received. They make a picture according to specifications just as an architect makes his plans to suit the family of his client. They assume that advertisers are rational human beings who pay well and expect

sensible coopération instead of temperament. The entrance of some of our greatest painters and illustrators into advertising work has completely changed the aspect of our bill-boards.

Recently a magazine writer with a large national following decided that the unsettled life of a free lance was not building anything for him. His earlier training had been in a publishing house where he had observed the making of advertisements. He decided to enter the advertising agency business.

A friend of his asked him why in the world he should go into a business of so many perplexities and worries when he had already reached a point of literary independence. This was his answer:

"I know that very likely I can always find a market for my stories. But I'm tired of living in a world of unrealities. Business today is the most fascinating study on earth. Contact with men who are originating business projects, changing the habits of their countrymen, fighting through difficulties, is infinitely more worthwhile than sitting off somewhere alone writing about imaginary people doing imaginary things."

And today that man finds greater satisfaction,

he says, in writing the story of a great business institution's progress than he ever found in pursuing Mabel and Harold through the vicissitudes of their courtship to the end of the chapter.

There are at least three ways to write advertising. One is to read all the printed matter previously written about a subject, go through all the scrap-books of advertisements already run, and then rewrite the material thus obtained.

Some men honestly feel that they can do their best work in this way, for they say that they can build upon the work already done by others. Certainly there is something to be gained by discovering what not to do, but if a man's inquiry preliminary to writing copy is confined to studying precedents, he will have difficulty in getting a fresh viewpoint. He will find phrases sticking in his mind. Angles of approach devised by others and proved moderately successful will keep looming up.

Another way is to depend upon inspiration. There may have been a time when the preparation of copy could be done by inspiration. Horn-rimmed glasses had quite a vogue in our best copy departments. There may have been a day when an advertising writer could look at

the ceiling a moment, jot down a few quick words and then exclaim:

"There, Mr. McGillicuddy! That's the best possible slogan for your kippered herring!" But that day has passed. Today advertisements have to sell goods and create good will.

A few years ago an advertising man opened an agency in which the chief attraction was an art department in which all the artists were ranged at drawing boards beside the windows, all dressed in sky-blue smocks and wearing Persian orange tam-o'-shanters. This advertising man called his office his "study." He said that these surroundings helped him find inspiration. But, as a general thing, a musical comedy background cannot be said to be conducive to good copy.

The third way is to start fresh. See the factory. Try the product. Learn to know the men who make it. Try it out on people. Find out for yourself how good it is. Get excited about it.

Then, instead of having a campaign seem like a chore that must be done, it will simply be a question of how soon and how fast you can get your ideas down on paper.

In the newspaper business it is recognized that

a man who gets his facts at first-hand can write with infinitely greater vividness than a man who doesn't. Men in the office are sent out on assignments to see and hear with their own eyes and ears.

"Were you there? How did he look when he said that? What kind of place does he live in? Did you see his family? How old a man is he? Does he look prosperous?" the city editors ask. Just as direct and intimate questions about a product ought to be answered by an advertising writer before he sits down to write.

Many advertising men have come to believe that a lot of sincerity and strength may be missing from advertising copy if one man talks to the advertiser and another man writes the copy. All the fire and inspiration of personal contact is lost. Instructions are often misinterpreted. Too frequently the object is to get an O. K. on an advertisement rather than to make it sell merchandise and create an accurate picture of the business's personality. Certainly it is safer to say that a sincere note will be obtained at first hand.

After the maker of advertisements has dug out his facts, visualized and planned his advertise-

ments, assembled his layouts and written his copy — then comes the most critical time in the life of an advertisement. It is when he sits down with the advertiser to go over what has been prepared.

In every field in which writing is done, except advertising, revision is quite as much a matter of training as creation.

Chester Lord, who was for thirty-five years managing editor of *The Sun*, said the other day that he had known only three or four good copy-readers in his experience.

“To change another man’s writing,” said he, “and do it constructively, a man must put himself into the writer’s attitude of mind — snapping out a word here or touching up a phrase there. Merely to make it conform to your own ideas isn’t editing. You must keep the best and cut only the deadwood!”

No one will ever know how many brilliant copy ideas have been lost to the advertising world only because the wrong man had the power of life and death, chiefly death, over them. When a startling idea appears in a concern’s advertising, something as new as “Spotless Town” or the “Prince Albert” smoking tobacco series, ad-

vertisers immediately shout: "That's the sort of thing we want!"

Yet many advertising men will tell you that when they suggest radical innovations in an advertiser's copy, the usual first comment is: "Well, you know this is a very conservative house and we have to be very careful to preserve our dignity." One agency man once said that advertisers had two reasons for refusing copy — either that it had been done too often or that it had never been done before.

But the answer seems to be that too many new ideas are submitted in a half-baked condition and that the man entrusted with spending the hard-earned cash of his firm is not willing to spend it on anything of doubtful soundness. When an idea is right, even if it is new, when its originator knows that it is right and is prepared to fight for it, there is no difficulty about getting the advertiser's approval unless he has the business stamina of a jelly-fish.

Of course every man is his own favorite author and it takes a pretty broad-gauged citizen to see that another viewpoint or style may be quite as good as his own. But there is a sound reason for an advertiser to permit the best to remain in ad-

vertising copy if he is convinced that it has been conscientiously prepared.

That reason is that the trained writer knows how his writing will sound to the man who reads it cold. Training in writing enables a man to express thought to another. The untrained writer knows perfectly well what he thinks, but from what he writes an outsider has no way of telling.

Words have values like notes in music, like colors in painting. Training shows a man what values are transmitted to other people.

But to know what value words will have to other people means that you must also know what sort of people you are addressing.

Two men were duck-shooting—one a seasoned sportsman and the other out for his first bird. They looked up and saw a cloud of ducks above them.

“Help yourself!” the veteran said. The novice fired. Not a feather fluttered.

“How in the world could I miss all of them?” he exclaimed.

“You didn’t pick your duck,” was the answer. “You fired at the whole flock.”

If an advertisement is to contain the con-

sumer's viewpoint it must be made with a knowledge of the consumer's personality, sex, tastes, location and habits. You can't sell anything to Canadians by showing them returning soldiers wearing American uniforms.

George Ade, who is a master in narrowing down a whole class to one human being, starts one of his Fables like this:

"The owner of a Furnishing Store gave employment to a Boy with Dreamy Eyes, who took good care of his Nails and used Scented Soap and carried a Pocket Looking-Glass."

The maker of advertisements reverses the process. A fiction writer picks out the qualities common to thousands of people and presents them in a character whom every one recognizes. An advertising writer thinks of a person who is typical of a class and addresses him so pointedly that the message reaches out and touches thousands of other people.

One of the most vital facts for an advertising man to remember is that he must never let himself lose the consumer viewpoint which he had before he started studying a product.

Recently an advertising man carried home some proofs of a campaign on rugs. He told

his wife that he was thinking of buying two or three of those rugs for their house. She read through several of the advertisements and then asked :

“What sizes are these rugs and how much do they cost?” Those proofs were corrected the next day.

Habit or traditions may lead a manufacturer to omit from his copy some of the most important information. Unless the advertising man is very careful he will find himself slipping into the sophisticated attitude of the manufacturer. The more conscientious he is about digging into his subject, the greater is his danger.

An advertising man was invited to talk to the vice-president of a bank about his institution's advertising. They had several talks and the plans were taking shape.

One day the advertising man walked into the bank with a very fat book under his arm. It was an exhaustive reference volume on the methods and practices of banking.

“What on earth are you going to do with that?” asked the banker.

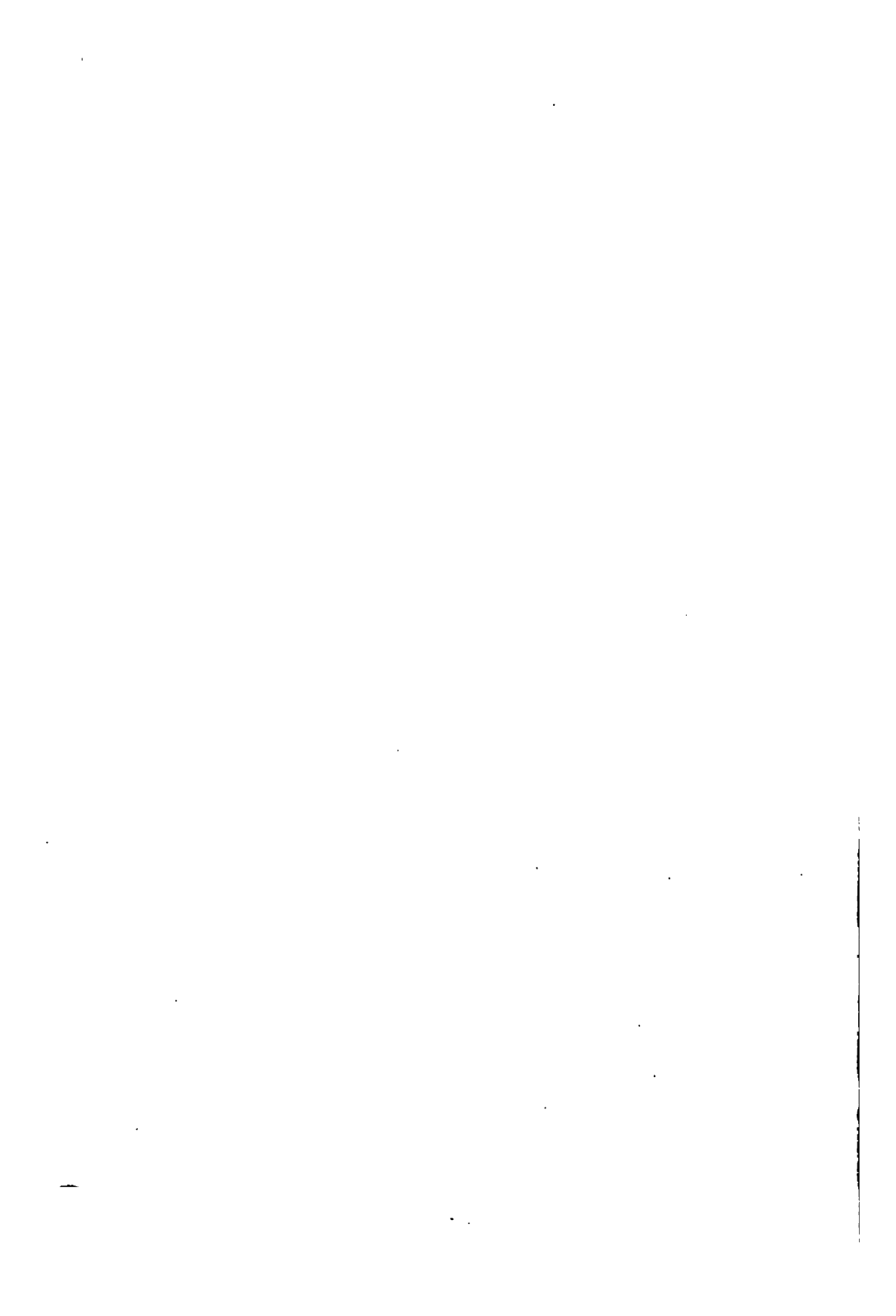
“I'm going to study it,” was the answer.
“Then I won't have to ask so many questions.”

“Yes, and then you won’t be any better off than we are,” said the vice-president. “Ask us all the questions you want to. But don’t get smothered in technicalities. We want you to keep on thinking like a depositor — not like a teller.”

So the book was never read. And the advertisements were.

XI

IDEAS ON IDEA ADVERTISING



XI

IDEAS ON IDEA ADVERTISING

YOU probably have a favorite morning or evening newspaper which you read because — as you occasionally explain to some one — it has such good editorials.

How many of those editorials have you read this week? Unless you are very different from most people you mean to follow the editorial page very closely, and perhaps you think you do, but the fact is that you dip into it only occasionally. You sample it now and then just to see that the flavor hasn't changed. But the days on which you actually read it through column after column — aren't they mighty few?

And yet in every newspaper office is an earnest group of conscientious and intelligent gentlemen, searching out information, weighing opinions, polishing sentences which eventually reach a mighty small fraction of that newspaper's readers.

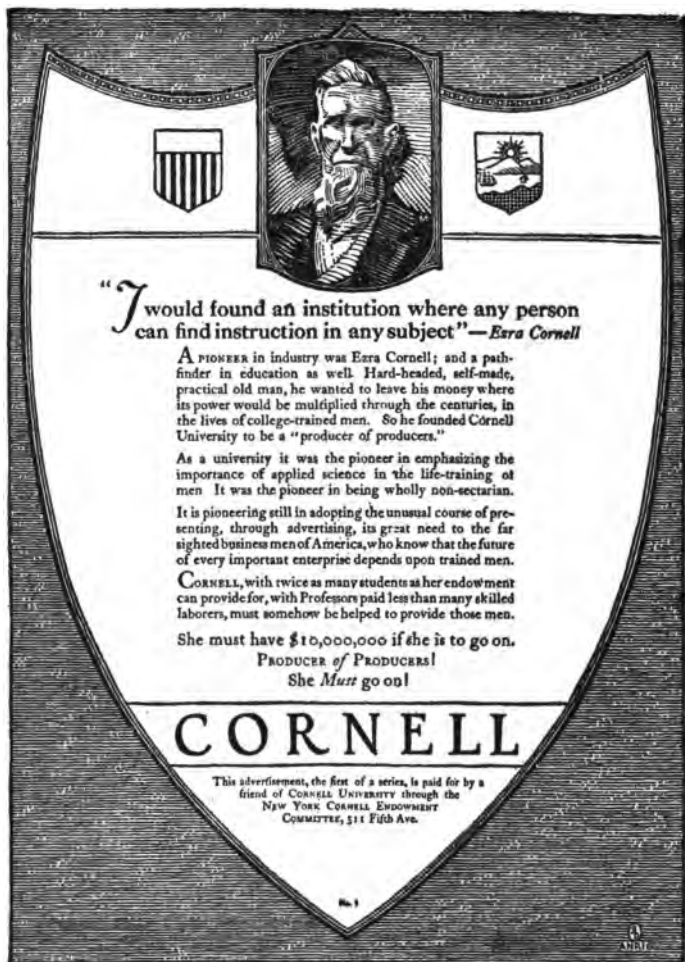
It's not the fault of the editorial writers. It's the fault of the newspaper's composing room.

Newspapers' editorials are set in type that is too small, and they are too badly displayed.

There is an editorial writer whose utterances appear in a chain of evening papers and who is credited with receiving a salary of \$100,000 a year. Yet it is said that for several years this man's editorials appeared without exciting the slightest comment. It was not until they were moved to the back page and set in type two sizes larger than the type in the adjoining columns that his reputation started to grow. Then people began to discover the art in his simplicity, the strength of his words of one syllable.

Meanwhile most of the other editorial writers of the country remain anonymous and obscure — not because many of them may not have so much ability as this man, but because they are buried. It is as if an orator worked himself into a froth of emotion, threw out both arms, opened his mouth and then — whispered.

And that is why we occasionally see the voters of a city or a state or the whole country voting exactly as the press told them not to vote. Compelling arguments were assembled, the logic was irrefutable, the rhetoric was glorious — but the editorials simply weren't read.



"I would found an institution where any person
can find instruction in any subject"—*Ezra Cornell*

A PIONEER in industry was Ezra Cornell; and a path-
finder in education as well. Hard-headed, self-made,
practical old man, he wanted to leave his money where
its power would be multiplied through the centuries, in
the lives of college-trained men. So he founded Cornell
University to be a "producer of producers."

As a university it was the pioneer in emphasizing the
importance of applied science in the life-training of
men. It was the pioneer in being wholly non-sectarian.

It is pioneering still in adopting the unusual course of pre-
senting, through advertising, its great need to the far
sighted business men of America, who know that the future
of every important enterprise depends upon trained men.

CORNELL, with twice as many students as her endowment
can provide for, with Professors paid less than many skilled
laborers, must somehow be helped to provide those men.

She must have \$10,000,000 if she is to go on.
PRODUCER of PRODUCERS!
She *Must* go on!

CORNELL

This advertisement, the first of a series, is paid for by a
friend of CORNELL UNIVERSITY through the
NEW YORK CORNELL ENDOWMENT
COMMITTEE, 311 Fifth Ave.

No. 1

Cornell was sold to the New York public, as well as to its own alumni body, by Bruce Barton in this, the first paid advertising campaign ever used by an American University.

Therein lies one of advertising's greatest opportunities for development in the next ten years — the development of advertising to influence public opinion. This kind of advertising is as little advanced today as commercial advertising was twenty years ago.

Yet, after all, isn't it merely an extension of principles already proved in advertising? Every sort of advertising influences public opinion and changes habits of mind. Advertising has changed American habits of eating, of dressing, of amusement, of building and furnishing homes. Why shouldn't it change habits of thinking?

Roughly this kind of advertising up to the present time can be divided into two classes — that which is in the public interest, like the war campaigns about food and welfare work and more recently the church campaigns; and that which is in the private interest of corporate bodies, like the campaigns of the traction companies for higher fares, or the information supplied by the packers about their profits, or the telephone company's effort to reduce useless calls.

It seems that thus far the campaigns in the

public interest have been more successfully handled than the efforts of private concerns.

No better full-page advertisements were ever prepared than some of those sent back from France by the staff of *The Stars and Stripes* for one of the Liberty Loans. Early in the war the advertising profession was organized under William H. Johns as chairman of the Advertising Division of the Committee of Public Information, and the business principles which had been selling biscuits and shoes and dictating machines were put to work to build ships and catch spies and raise funds.

Even in political advertising there have been flashes of intelligence, though for the most part the advertising of issues and candidates has indicated too little knowledge of the difference between editorial writing and advertising writing, too much hurry and too much self-glorification.

Perhaps political advertising originated in a day when the political party subsidized the paper which favored it. Believing that it might as well get something for its money, or perhaps to make the campaign records look better, the party took some space and made a splurge.

It didn't matter much what went in that space. That has been the great trouble with political advertising. It has been turned over to an already over-worked press agent who threw together anything that occurred to him at the last moment. It was hurriedly set by the newspaper and appeared on the following morning with about twice as much in it as anybody could possibly read.

It's been only recently that politicians have realized that advertising can help them sell their arguments. They wouldn't think of sending out a stuttering campaign speaker. They know that training is needed to take the stump. Now they are seeing that the same training that sells merchandise can sell ideas; and that those ideas can be political ideas as well as business ideas.

If advertising space is used by candidates for the simple, convincing presentation of their talking points, instead of for mud-slinging, it can create a favorable impression of a personality just as it creates a favorable impression of a brand of merchandise.

The trouble with much of the good-will advertising done by the corporations seems to be three-fold: It waits until the eleventh hour be-

fore it appeals to the public; it has an apologetic tone, and it sounds too selfish.

There are conspicuous exceptions, the most frequently quoted being the long and consistent campaign of the American Telephone and Telegraph Company.

Years ago this company started telling the public about the telephone, and today, even in the tangles of readjustment to a peace-time basis, the public has a great fund of patience and kindness for the crippled service. In this advertising there was no idea of waiting until adverse legislation seemed imminent. One interesting, broad-visioned view of the telephone's service to the country has followed another. With a background like this it is not necessary to cringe with an apology when an emergency arises.

The day before the Brooklyn street-car strike began the telephone people, anticipating the number of Freds who would have to phone the Helens that they couldn't get home for dinner, asked the public not to rush to the phones. Immediately after a munitions explosion in New Jersey the telephone company devoted its space to telling that the lines were blocked by curiosity-calls put in by people who simply wanted to

know what had happened. As a result, the work of calling doctors and nurses was delayed. The telephone company simply told the facts. The public's good will toward the company dispelled any idea of resentment. The right idea of the company had been started years before.

The other day a group of men were discussing the latent possibilities in the idea of a non-partisan, publicly controlled advertising bureau to influence public opinion on all sorts of subjects. It could check unwise tendencies, big and little. It could sow constructive ideas in millions of minds every day.

Suppose this public advertising bureau started with business manners. It could make people stop having their operators call other people on the phone and hold them until the man who started the call gets ready to talk. It could abolish the use of the word conference.

"Sorry, but Mr. Jenkins is in a conference," says his secretary. The fiction still persists in spite of the general knowledge that Mr. Jenkins's conference usually consists of telling his assistant that he made the eleventh hole in three yesterday.

It could make everybody keep to the right on



An Advertisement by
THE PULLMAN COMPANY

Courtesy. In the introduction to the book of instruction for Pullman employes occurs the phrase: "The most important feature to be ob-

served at all times is to satisfy and please passengers," and again, "the reputation of the service depends as much upon the efficiency of employes as upon the facilities provided by the Company for the comfort of its patrons."

Such personal service cannot be instantly developed; it can be achieved only through years of experience and the close personal study of the wide range of requirements of twenty-six million passengers.

To retain in the Pullman service experienced car employes of high personal qualifications, pensions are provided for the years that follow their retirement from active service, provision is afforded for sick relief assistance and increases in pay are given at regular intervals with respect to the number of years of continuous and satisfactory employment.

A further inducement in which civility and courtesy are counted of great importance, is the award of an extra month's pay each year for an unblemished record. As a result, a large percentage of Pullman conductors and porters are qualified by many years of experience to render passengers the highest type of personal service.

An advertisement may be used to sell nothing but service. Joseph Husband of Husband & Thomas has made us all forget that we ever met an automatic Pullman conductor or that the porter achieves a complete reversal of form just before tipping-time.

4

stairways and on sidewalks. It could abolish speeding on our streets, just as intelligent advertising of Safety First has minimized the number of factory accidents. It could wipe out the hat-checking nuisance and washroom tipping.

It could go right into people's homes and give husbands and wives something to talk about in the evenings. There would be a lot less unhappiness if advertising showed the tired business man how uninteresting he is to his wife and if it showed her what obstacles he overcomes every day, how many cranky people he meets, what disappointments he has to face and keep on smiling.

Think how it could develop and encourage the reading of books. Think how interest in good plays, even the civic drama, could be developed. Think how the question of personal hygiene could be presented as it never was before except in the Government's educational campaign to soldiers.

Now in all this is one underlying idea. It is to give a person the other fellow's viewpoint. Most people are good people when you get to know them. You have probably had the experience of disliking a man intensely the first

time you met him. After you got acquainted, after you found out what difficulties he had to overcome, how sincerely he was trying to do his best, you probably forgot your dislike and began to admire him. Unless a man makes friends very easily he is constantly revising his opinions of his fellow men.

The purpose of advertising to influence public opinion is to give people the other man's viewpoint.

Most of the work of this sort has been done by publicity men through the news columns. Idea advertising is still at the stage where business men used to be willing to pay anything for a free write-up in their local paper.

There seems to be a feeling that motives will be suspected if the advertising columns are used. People who want to sell ideas are still apt to prefer to be anonymous — to make it appear that the newspaper is sponsor for the thought. That has two obvious disadvantages. First, the reaction is always adverse when the real sponsor is discovered. And second, propaganda in the news isn't seen by as many people, isn't as effectively presented and doesn't tell a person that he is expected to do something about it. A press

bureau sends you a clipping about yourself from your morning paper. Mounted on a slip it looks quite impressive. You wonder why you didn't see it. The reason you didn't see it was because a good advertisement in the next column completely overshadowed it. After a man's name appears in the papers he is always surprised that more people don't speak to him about it. They just didn't see it.

Suppose that all the tools employed in selling merchandise were employed in selling ideas. Suppose that the business men of the East told their story to the farmers of the West and that the farmers reciprocated. There could be no civil strife in a country where a perfect mutual understanding was promoted by an exchange of temperate, sound, convincing, sincere advertising copy.

Think what this country could do if it sold itself as a nation to Mexico and to Japan. Those countries are full of people who, like us, are trying to buy food, raiment and shelter for their families. Our problems differ only in the details.

You remember that Mark Twain said that everybody talks about the weather and nobody

does anything about it. That is exactly the public attitude toward the self-centred radicalism that made Russia the grimmest joke of the centuries, that makes the front page of our papers look like a convention of walking delegates.

This country is composed of people who act sensibly when they are informed. The masses of the people have never been told in simple, direct language about the problems of capital. An American who was in Russia when the monarchy was overthrown says that peasants and soldiers came up to him on the street to examine his hands. If the nails were clean they called him an aristocrat. Conceptions no less ridiculous are circulated about men of means today and the men of means aren't telling how ridiculous it is. The masses have never been shown clearly where all this turmoil will lead them and their children unless it is stopped.

A kettle boils at the bottom first. Heat has never been applied to the radical kettle where it will count.

There are two stories to be told to this country and advertising, and only advertising, can tell them. One consists of a few plain home truths about economics and the way it affects Bert and

Mike and Tessie just as much as it does their bosses. The other consists of a vivid picture of the misery, pestilence and death that the wild red thing brings with it.

With those two ideas *sold* to the public of all incomes in short, continuous advertisements, well-illustrated and well-displayed, nothing can happen to this country.

Such a campaign would be not in the interests of any class or group, not even in the interests of the Government, in the sense of the party now in power. It would be in the interests of just one thing—the American form of government which, with all its faults, looks mighty good to Americans after the past four years.

XII

WHERE IS ADVERTISING GOING?

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WHERE IS ADVERTISING GOING?

JOHN PLAINFIELD sits down in front of the fire after breakfast on Sunday morning and lights his pipe and opens his paper. He is an ideal prospect for the shirt sale advertisement on page sixteen. He has the money, the discrimination, and he is open-minded about shirts. But just as he reaches page fourteen his wife calls down:

"John, dear, won't you see what's the matter with the back door? It won't latch." And John, like the dutiful husband he is, goes to fix the door.

And he never returns to that section of the paper. And all the thought, time, energy and money put into that shirt sale advertisement is wasted so far as John is concerned.

If there are enough Johns who are fond of their wives and enough broken back doors that Sunday morning, only one thing can happen. The advertising manager will send for his assistants on Monday morning and say:

"Our copy for that shirt sale was rotten." Whereas the copy may have been superb and the real fault may have been in advertising to the Johns on Sunday, when they are subject to distracting assignments of work from the Janes.

Jane Plainfield, the following Tuesday afternoon, settles down comfortably with the newest issue of her favorite fiction magazine and a box of chocolates. It being a rainy afternoon she decides to finish both of them.

On page 287 is an advertisement of a new vacuum cleaner and Jane is so sure that she needs one that she has put it on her shopping list for tomorrow. But just as she reaches page 285 the door-bell rings and here are Helen and Mabel with their knitting and an earnest desire for conversation.

So Jane never sees page 287 and tomorrow she goes to town and buys the vacuum cleaner which the salesman wants to sell her instead of the one which the advertiser on page 287 wanted her to buy. And if enough of these rainy afternoons are interrupted by calling knitters, the advertising manager of the vacuum cleaner company will show his agent the record of inquiries from Mrs. Plainfield's favorite magazine and will say

sadly: "I'm afraid you folks aren't giving our stuff enough punch."

It's exactly like golf. So many things in life are like golf. You may practise your follow-through half a dozen times until you know absolutely that your club head goes out straight ahead in the direction of the green. And then you hit the ball and because you turned your wrist a shade too much or moved your body ahead of your swing or looked up or made one of a dozen other mistakes, the ball bounces along the ground — topped! And you blame your follow-through, whereas the trouble was with your feet or your head or your eyes or your timing.

The psychologists tell us that experiments show that a cat's digestive organs go on strike when a dog enters the room. If fear has that effect on a cat, think what anger, envy, jealousy, hunger, poverty, laughter, ambition and any other sensation can have on a human being; and on advertising.

A flesh-and-blood salesman can draw away when he sees that his prospect is not in an approachable mood. And he approaches only those who are apt to buy. But a printed sales-

man, an advertisement, blunders right ahead and goes after the sale of nursing bottles to old bachelors, adding machines to debutantes, perfumes to bellboys, condensed milk to financiers, fishing tackle to dear old ladies and so on — all because people, thus far, read each other's magazines and do not permit themselves to be card-indexed according to sex, age, taste and income.

So you find men commenting on advertisements in magazines intended only for the eyes of their wives and failing to see advertisements in business men's magazines. And you hear women describing products advertised to their husbands. People simply don't behave according to specifications.

When advertising can drop all human beings into their proper filing envelopes and can arrange to be seen only under the most auspicious circumstances, then copy will have its true test.

Meanwhile progress is being made. An advertisement does its best to select its own audience by its looks. Just the appearance of an advertisement will attract some people and repel others. If the right ones are attracted and the wrong ones are repelled, or left neutral, a good start has been made. Advertisers know this and

practice it. The same piece of copy would not be inserted in the *Ladies' Home Journal* and, say, the *Police Gazette*. But too often the difference between audiences is not sufficiently appreciated. And one of the most wholesome trends of advertising is to adapt the looks and sound of an advertisement to the type of person who is believed to dominate the medium's circulation.

The readers of some magazines seem to have formed the habit of sending for booklets. The readers of other magazines very rarely write for anything. If the same advertisement is addressed to both audiences, it is wrong in one case or the other. One direction in which advertising is going is toward greater appropriateness of appeal. Special copy is being prepared for each audience. The good old days of slamming the same piece of copy into magazines entering, respectively, the front and back door of a house is fortunately passing. An advertiser may want the good will of both car owners and chauffeurs, but he talks to each man in his own language.

One of the editors of a metropolitan newspaper was talking about his plans for reorganization.

"We have some good actors here," he said. "We have some good scenery and the music is all right and the libretto is fair. But Goodness knows we haven't a show!"

In the advertising business we have some excellent fundamentals. We have many trustworthy practises and a growing set of proved truths and an accumulating code of ethics. But Goodness knows we haven't a science.

It's too young, this business of advertising, to be classed as a science. It covers the whole range of human emotions and is subject to every whim and caprice of human nature.

Advertising men are still alive — very much alive, some of them — who can remember a time when the present ideas of agency service were unknown. And yet, young as advertising is, those who have been working with it as it has progressed are apt to take for granted too much knowledge of it on the part of the public. Much as it affects their lives, people haven't yet accepted many of the most commonplace phases of advertising.

At a dinner party the other evening a woman of broad general tastes expressed herself very forcibly on the subject of carrying over fiction

into the advertising pages. To advertising men this discussion is a very old story. Half a dozen years ago there were vigorous discussions on both sides. Many advertisers favored the carry-over method and many remained loyal to the solid advertising section. Both principles have shown that they can make advertising pay. And yet here was this magazine reader opening up the subject as if it never had been mentioned before. She didn't like to hunt through the advertising pages for the continuation of her stories and she thought the practise ought to be stopped, and that was all there was to it!

A couple across the table chimed in to say that they didn't mind having their fiction split by advertisements, but what they disliked was seeing billboards along a railroad. There ought to be a law, they thought, to give the man uninterrupted view of the Jersey marshes. Here, too, the subject was approached in the manner of pioneers.

The other day there was a very interesting article in *Printer's Ink* about baths. Do people really take a bath every day? Apparently a great share of our countrymen do not. One thing or another seems to interfere. If that is

true, why should the soap manufacturers concern themselves with advancing arguments for this brand of soap or that when what seems to be needed is an educational campaign for just soap? How many men put on a clean shirt and a clean collar every day? How many men are careful about keeping their shoes polished?

In a word, there are scores of fundamentals about human habits toward advertising and advertised products which most advertisers are too busy to consider. And why go after the market in the interior of South America when there are a dozen markets twice as big on your own doorstep?

In a single issue of a newspaper you will find advertisers in many stages of development. The keen, well-displayed, thoughtful advertisement of the seasoned manufacturer appears beside the old-fashioned "card" of the firm that remains backward. The long-pull advertisement of the firm that is building character over a period of years, the house that regards advertising as an investment and treats its appropriation as good-will insurance, is seen near the offer of the retail store which expects action within a few hours.

A retailer can think of his advertising budget

in terms of weeks. He knows from experience that if he spends \$5,000 this week he will turn over a greater stock so much more rapidly than he would without advertising that he will get from the public his money to pay for his advertising before his bills are due.

An institutional advertiser has no such immediate evidence of his advertising's power. He must have faith sometimes for years until some day a test comes and he finds that his investment has rolled up for him a mass of good will behind his trademark which can be destroyed by neither disaster nor competition.

The time has come when the man who employs one of these methods is studying the methods of the other and each is gaining something from the work that the other has done. The kind of advertising that Butterick has been doing will help to educate people to the fundamentals of advertising itself. More campaigns explaining the elementary principles of advertising may be expected, and their value can scarcely be overestimated.

With a closer scrutiny of values in advertising has come a loosening of the grip held on business by personal salesmanship. A mediocre idea

brilliantly presented may seem plausible and even promising when the presentation is made by a dominating salesman, but when it goes before the public without the benefit of its sponsor's eloquence the promise is rarely fulfilled. And when this has been repeated a few times the advertiser thinks more of his dollars than he does of the charm of an eloquent salesman. With the disappearance of superlatives from copy has come a demand for quiet convincing argument with something more behind it than a heavy fist accustomed to rough work on mahogany desk tops.

Magazines which cannot measure up on net paid circulation and net cost per subscription do not attract the advertising that used to be started in their direction at the cocktail hour. The great little entertainer is not nearly so entertaining as a good A. B. C. report.

With a better understanding will come more intelligent use of advertising in lines of business where growth seems to have been stunted. When the banks discovered that they could advertise their services without loss of dignity, a new day began for financial institutions and the hardest blow in history was struck at the get-rich-quick

promoters. For advertising meant the public's increased interest in the handling of money, and with greater interest has come more knowledge and protection against skilful snares.

One of the best New York agencies specializing in financial accounts has watched the signs of the times and is equipping itself to sell bonds and banking service just as bread and spark plugs are sold. It used to regard the preparation of advertising copy as something confined to the up-town agencies, but now it is employing only writers who have had general experience in advertising merchandise.

When great industrial houses, such as makers of factory machinery and equipment, learned that they could afford to reach through general advertising the young executives of today who would be the chief executives of tomorrow, they proved the value of a new application of advertising.

Yet there are whole industries which are still in the doldrums. Many of them continue year after year to make the same mistake: they use their advertising to talk about what they sell instead of talking about what their products can do for the people whom they want to reach.

The book publishers are a capital example. The opportunity of the book publishers lies in selling reading, not books, to the people. As a nation, we have lost the art of reading. One of the leading booksellers of the country said the other day that he estimated the number of book purchasers — consistent book purchasers — in this country at 200,000. Think of it! Out of 110,000,000 less than one fifth of one per cent have the reading habit.

The reason is very easy to find. Reading has been crowded out of the public's attention by the many other kinds of entertainment and amusement that are constantly thrust forward. The movies, the cheaper magazines — and, of course, it is assumed that the good magazines are included as much as books when one speaks of reading — and most of all the newspapers, have taken the place filled in a more deliberate generation by good books.

Reading, with the mass of people in large cities, has become a matter of hurriedly glancing at morning newspaper headlines, and picking up and throwing down the editions of evening papers which begin to appear right after breakfast. On the ride home at night another eve-



Does Anyone ever get "too much" Sleep

THE energy you can afford to spend today is just what you stored up last night in sleep—and so more.

What you need for deep, sound, restful sleep is a quiet, steady bed—a bed that relieves every nerve and muscle to relax.

Thousands of people are finding in Simmons Beds deep, quiet sleep for the first time in their lives.

THE Simmons Metal Bed is modern.

A Simmons Spring is always resilient and restful—never sags or humps.

That is why people sleep so much better in a Simmons Bed and Spring than in a wooden bed or ordinary metal bed.

And that is why Simmons Company is specializing in

Twins Beds. One sleeper does not disturb the other, or communicate colds and other infections.

With the addition of Mattresses to their well-known Metal Beds and Springs, the Simmons line is the most popular complete sleeping equipment in America today—built for sleep.

Bold in the stores of leading merchants all over the country.

Your choice of very beautiful designs in Enameled Steel and Lacquered Brass—at prices little if any higher than for ordinary beds.

And when you are selecting your Simmons Beds with an eye to their appearance in the room, you will see that Simmons has for the first time established beautiful and *exclusive* design in Metal Beds.

Sleep is a big subject! Write us for the brochure, "What Leading Medical Journals and Health Magazines Say about Superior Beds and Sound Sleep." Free of charge.

SIMMONS COMPANY

BERKHAMPTON ATLANTA KENOSHA SAN FRANCISCO BOSTON/MASS.
(Consultative Offices: Birmingham, Ala.)

The "WINDSOR" No. 4340—in Twin Pair

Made of Simmons' extra-brake Iron Toldges—of heavy gauge, ensuring freedom from squeaking, great strength and rigidity.

Expeditiously finished in London.

See the Simmons patent ground and Metal for Cover Laths. Easy rolling motion.

Your choice of Twin Pair and Double With Specialty standing in Twin Pair.



SIMMONS BEDS

Built for Sleep

How much stronger it was for the Simmons Company to sell Sleep than to use its space to harp on those three old stand-bys — materials, workmanship and price!

ning paper is scanned as the train or car lurches around corners. Even if sustained newspaper reading is done, what does the reader get?

For the past few months six out of seven front page columns have been given over to industrial unrest. It's not the fault of the newspapers. The reds and the strikers have made the news. The newspapers have printed it. They can't print stories about factories where contented workers are steadily keeping at the jobs. That is not news. How would it look if you saw on your front page a headline reading, "Perfect Contentment Reigns in Bridgeport Factories!"

The newspaper reader would say "Huh! what of it?" He wants thrills, battle, murder and sudden death.

Only a newspaper with features of the magazine type or with a brilliant editorial page can give a reader more than a reflection of the uncommon things done by common people or the common things done by uncommon people. Uncommon people do so few uncommon things. And the common things done by common people are not news.

And right there lies the duty of the book publisher. There are probably 90,000,000 Ameri-

cans who don't want strikes. But they are not so vocal as those who do. The result is that the small minority monopolizes our front pages. Why should labor agitators start papers of their own? They have appropriated the self-respecting press by virtue of the news that they create.

Book publishers have been trying to sell books, and almost without exception they will tell you that their experience has not been satisfactory. They have been setting aside five hundred dollars or five thousand or fifteen thousand for the advertising of this book or that one.

Then they take small space, prominently display the author's name if he is popular or the book's name if he isn't, add a sentence or two quoted from favorable book reviews and call it an advertisement.

What earthly difference does it make whether the Philadelphia *Ledger* says, "Rattling good yarn," or the Rochester *Democrat* declares, "No finer piece of work has come from Miss Killkenny's pen" ?

Would your wife buy a new soup if she knew nothing about it except the looks of the container and if some soup critic merely said, "Very tasty, indeed" ?

Not on your trade-marked success! She buys the new soup because the soupmaker sells appetite. Husband will smack his lips when he tramps in on a frosty winter night and finds a spicy plate of soup smoking-hot on the dinner table.

How have the player-piano people and the phonograph people put their products into the amazing number of homes in which you find them today? By selling mahogany cases labelled with the maker's name? Not much! By selling music.

The book publishers must go behind the offering stage — and sell. They must create a want of which the public isn't conscious and then fill it.

How? Well, here are some random suggestions.

The sales methods applied to business books are a conspicuous exception. They are sold by making a man realize that there is something lacking in his equipment — something which a course of training can supply.

In only one or two instances is culture sold as business training is sold today. Do you ever get tired of the conversation in your circle of

friends? What is talked about? Suppose you live in the suburbs. After you have covered the children and the new people in the community, how much money So-and-So is making, what scores you all make at golf, what new car you are going to buy, how the tax rate and the cost of living are going up, the new plays, the world's series, who has had trouble about maids, your garden, the dinner where somebody was very amusing, and the change in the time-tables — what else is left? It varies in different communities, but the range is not apt to be greater. Run it up and down the social scale and only the subjects will change. The people who talk or think about things more important than these are hard to find.

Suppose more publishers did as only one or two are doing now — the one or two who are selling culture by mail-order advertising, where results are closely checked and every piece of copy must pay. Suppose they sold reading as a force in national life, a force for culture and breadth of vision and information. How well informed are most people now when they toss off an opinion on a really vital issue and toss it off with as much assurance as if they had really dug out

the facts? Suppose the publishers stuck to it until they made a real dent in the conventional habit of letting somebody else do the thinking. Suppose it actually became fashionable to know instead of to guess, and to know about something worth while instead of restricting one's store of facts to a superficial knowledge of things that do not matter a continental. Could people, in the mass, be swayed this way and that as readily as they are today?

Or, again, suppose the publishers sold the joy of a crackling open fire, a wing arm chair, a fragrant pipe, a shaded light—and a Stevenson novel. Suppose Dickens were brought out afresh at the holidays and the charm and laughter and quaintness of English inns and stage-coach days were put in place of Freddy Raspbury's latest appeal to sex.

Why should the publishers feel that new books, however poor, must always be brought out to supersede old books, however good? If a book is sound and true and fine, why stop advertising it as soon as only 5,000 people have bought it when perhaps 50,000 would buy it if they got around to hearing about it?

When you go into a book shop today you

probably get a flash of recognition as you name the book you want, for the people you meet in bookshops rank high in education and intelligence; but almost always the clerk returns with your book and asks: "Is there anything else?"

As a useful public service, why shouldn't the purchaser be interested in another book? Good books on worth while subjects are being written constantly. The publishers say they don't sell. Why on earth should they? Nobody hears about them unless a friend happens to speak about one or unless he happens to run across a review which really says something—not the blurbs used in publishers' advertising but the inviting descriptions which sometimes creep into the book pages, especially when Heywood Broun's name is at the top of the column.

Buying a book is an effort for most people. Why doesn't some bookseller make it easy? Why doesn't some bookseller ask his regular customers to let him send them one good book every month? If they didn't like the looks of what he sent, the books could be returned. The houses selling books by mail find that a mighty small share of sets sent on approval are ever returned. People keep them and pay for them.

Suppose the men and women in book-shops studied the types of their customers and mentally classified each person as he approached. After his wants were supplied suppose the clerk used the methods that are employed by sales-people in the best of the Fifth Avenue shops where jewelry and furs and other luxuries are sold. A man goes into one of those shops intending to have his watch regulated or to have a rip in his fur coat sewed up and he comes out with a platinum dinner ring for his wife or a scarf and muff for his daughter. The trouble is that books are sold like necessities. They are: but they ought to be sold like luxuries — persuasively.

There is enough good sound common sense and valuable information on the bookshelves of any American city to knock the menace of radicalism into a cocked hat. But it is a secret among book publishers.

Strangely enough, magazines and newspaper publishers as a class are almost as backward. There are a few shining exceptions — publishers who have built and are continuing to build sound reputations, a constant following among readers, and a sustained patronage from advertisers; but

you can count them on the fingers of both hands without using your thumbs.

Most publishers of periodicals know a lot about advertising. They teach their own representatives to go out and sell space constructively to the manufacturers of the country. And this knowledge leads them, at stated intervals, to draw up and consider some very workmanlike advertising plans. But when it comes to putting into practise the ideas which they habitually lay before manufacturers — ideas which they know to be successful if they read their own advertising pages — they pause on the brink, shudder, and decide that the water is too cold.

Publishers are not alone in backwardness. There are other industries which might be described. The reason that publishers are mentioned is that they are so close to advertising that they ought to know it better, and their opportunity is so obviously worth while.

The increased use of some commodities might have debatable value to the country, but the increased use of books could have but one result.

It is doubtful whether any publisher could go very far alone. The great need is for a broad, unselfish, cooperative campaign as intelligently

planned and faithfully executed as the collective campaigns of the citrous fruit growers of the West, the florists, the lumber people and more recently the railway executives, the canners and — yes, the churches of the country.

Advertising in the next few years will see many more campaigns of common interest unless all the signs fail. There is a marked tendency among institutions of many sorts to say:

“Here we have a story too big for any one of us to tell alone. Anything that benefits one of us will benefit us all. The public has never been told what barriers we have surmounted, what accomplishments we have reached. Let's not boast; let's explain.”

There is much to be said for the collective campaign. It offers an opportunity to speak for a whole industry and many a man will permit his industry to describe a situation of which he alone would hesitate to speak. The burden is carried on many shoulders and there is progress without individual hardship.

If one fruit grower were to spend a few cents per crate in single-handed advertising, he wouldn't spread his story far beyond his own door-yard. He would be in the position of the

retailer before the day national advertising helped to make any real impression upon the public's buying habits. But several thousand fruit growers, pooling their few cents per crate, can make a market. And the opportunity which has been realized by the cooperative few will be seized in coming years by many more industries.

The other day some advertising men were wondering how far this cooperative trend would go. Why should it be limited to merchants in one line of business? Some one recalled a time a few years ago when a pancake flour maker and a sirup manufacturer shared the same billboard. That led to the suggestion that some day an enterprising agency might produce a triplet campaign for a razor manufacturer, a shaving brush maker and a shaving soap firm. In the present campaigns of each one of these three advertisers the products of the other two are shown — unlabelled, it is true, but shown just the same to help tell the story. Why not label them?

The idea suggests interesting possibilities. Why shouldn't a man's hat, collar, tie, suit, gloves and shoes be advertised in one advertisement — each one a trademarked product identified instead of merely helping to supply the

background? Think of an automobile advertisement with everything labelled from top to tires.

When one firm makes several products it frequently advertises two or more in the same piece of copy. Why shouldn't the same policy be followed when the products are made by different firms?

Even granting that an equitable division of prominence, satisfactory to both or all, could be obtained, there is another objection which is probably responsible for the absence of such advertising. So great is the power of association of ideas through advertising that an advertiser will be loath always to show his product with one certain product in another line lest the public come to think that his product could be used with that one and no other. The razor maker wants his razor used with all manner of brushes and shaving soap. Why should he limit the public's conception to only one? And there you are.

Yet it is possible that this fear of what the public might think may follow many other bugaboos which have been sent to oblivion in recent years. It used to be generally believed that the

only safe way for a manufacturer to tell his story was to get a newspaper to give him a write-up. He was perfectly willing to pay a press agent almost anything to get something into the papers about himself. Today the use of free publicity is being confined more and more to telling the legitimate news of an undertaking. And advertising is being used when a firm or an institution wants to go squarely before the public with an idea.

Standards of advertising judgment are becoming more definitely fixed. With the increasing number of capable men who are devoting themselves to typography and with the trend of good artists toward advertising illustration, it is inevitable that there will be more schools of commercial designing. Reasons for arrangement will be better understood and advertisers will not be so quick to say, "I don't like that; I don't know why, but I just don't."

A little knowledge is just as dangerous in the criticism of designs as it is in the criticism of copy. When it is understood that there is a syntax of design and that certain rules govern arrangement and that these rules are not to be violated by the free-hand use of shears and paste,

much will have been accomplished toward cleaning up the looks of the advertising pages.

Already the advocates of deliberately bad grammar in advertising are disappearing. There was a brief vogue for the type of copy which looked as if it had been clawed out of stone by some one with his naked hands. Its chief enthusiasts claimed for it the ring of sincerity, which it frequently possessed. But that was its sole virtue.

"Never mind grammar—get results!" was the exhortation of this school of copy writers.

Every writer of advertising has received the condolences of his friends for not being allowed to write what he really wants to express. Yet mighty few writers of advertising can say that anybody ever told them not to write so well.

Alexander Woolcott, dramatic critic of the *New York Times*, complains that people often say to him: "It must be very trying not to be able to write as you like—to be limited by the policy of your paper." It annoys him because he says he has never been told how to write and he is writing the best he knows how!

Advertising today is attracting writers of greater ability than ever before. It is attracting

'APR 12 1921

Advertising agents have grown with advertising

The Philadelphia manufacturer who casts upon advertising now can do so with an assurance of success greater than has ever before been possible.

The pioneering has been done for him.

Years of constant activity and steady progress have made every factor in advertising more effective, more certain.

The leading publications today open up a more intensive market, with circulations that can be traced and measured, with an influence that is known and established.

Readers are lending a keener attention to the advertising pages.

Members realize better the power of advertising and are swayed by it.

Salesmen know how to grasp it and apply it to their own selling program.

And the man who executes advertising—the advertising agent—is more capable than ever.

They have behind them years of experience.

As the volume and the importance of advertising have grown, the agents have grown. The demands it has made upon them have added to their equipment, widened their scope.

The universal spending-up of competition has driven home to them a deeper appreciation of what must be done in order to make advertising pay.

They have seen and shared in the development of budget selling campaigns in one field after another. They have faced new problems and overcome them with new methods.

They have trained themselves to apply to one industry the lessons learned in another. They have concerned themselves not only with sales, but with every department of the modern business organization.

The advertising agent therefore is today in a better position than ever not only to fortify against mistakes and eliminate risk, but to render practical, constructive help in building a solid, permanent structure of commercial success.

There are in Philadelphia, as in other important centers, advertising agents who are that skilled, and thorough whom the Philadelphia manufacturer may command the accumulated experience and momentum of a generation of advertising.

THE CURTIS PUBLISHING COMPANY

CONVENT BUILDING PHILADELPHIA

The Ladder's Home Journal.

The Saturday Evening Post

The Country Gentleman

When Richard Walsh, now of Barrows & Richardson, was with Curtis he produced a lot of remarkable copy — particularly his series about the place of Advertising in American business. This was one of that series.